

THE ARCHITECTURAL REVIEW

With which is incorporated "Details" . .

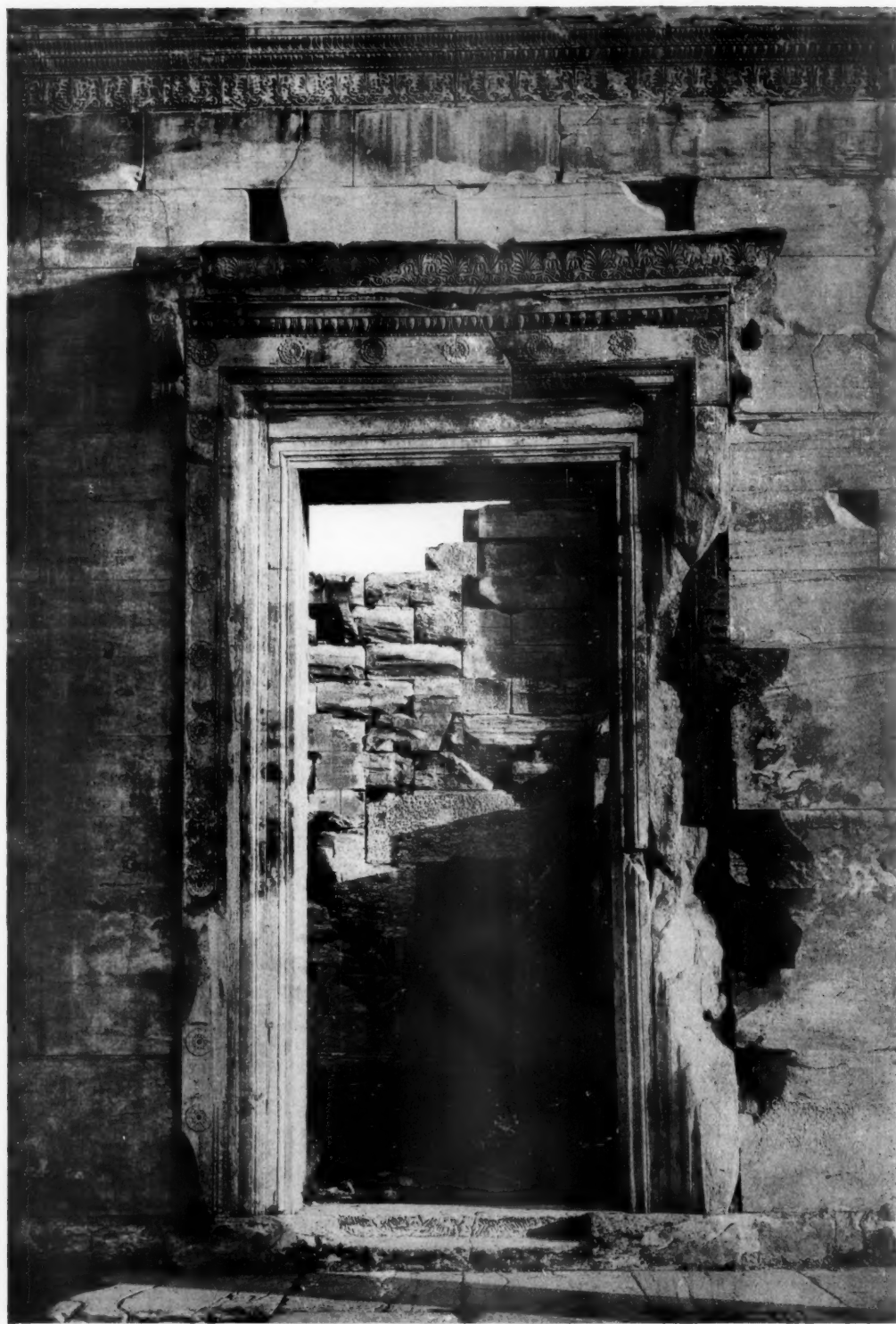
MAY 1910

VOLUME XXVII. No. 162 . . .



Vienna has a very vigorous school of sculptors, of whose best work the above example is typical. In this the too exuberant fancy of the Baroque is not evident, but, instead, there is displayed an anatomical knowledge that recalls the sculpture of Michelangelo and other great masters of the Italian Renaissance.

MODERN VIENNESE SCULPTURE ON SPANDREL OF ARCH



The vertical architrave slabs are original: the horizontal architrave and the cornice and its brackets are second-century introductions. The ends of the original lintel (the depth of which was equal to two courses of the wall masonry) are still visible on either side. The subsidiary lintel and jamb linings date from the Byzantine period.

NORTH DOOR OF THE ERECHTHEION
ON THE ACROPOLIS AT ATHENS

RECENT RECONSTRUCTION WORK ON THE ATHENIAN ACROPOLIS

I.—THE ERECHTHEION. BY LIONEL B. BUDDEN, B.A.



IN April 1902 the Greek authorities, emboldened by the success of certain necessary repairs to the entablature and columns of the Parthenon, determined on the partial rebuilding of the north portico and west and south walls of the Erechtheion. By July of the same year part of the Parthenon scaffolding had been removed and re-erected around the Erechtheion, and the work begun.

The decision was based on the advice of an expert committee formed to report on the question. Amongst the experts whose opinion was taken were M. Saurot, Director of Public Works, Professor Dörpfeld, archæologist and architect, and M. Balanos, the architect and engineer attached to the Ministry of Education, who superintended the repairs to the Parthenon.

The ruinous condition of the Erechtheion was largely due to injuries received in recent times. A caryatid of the south porch and a column of the east portico were removed by Lord Elgin in 1804. The former was torn away with such carelessness that both the architrave and the ceiling of the porch were ruined. The two north-west columns and part of the ceiling of the north portico, together with two of the engaged columns of the west wall, fell during the War of Independence, whilst the Acropolis was undergoing siege. The greater part of the remainder of the west wall was blown down by a storm in 1852.

Most of the fallen members, except those removed by Lord Elgin, were still on the spot and could be assigned with certainty to their original positions. The proposal to replace them was not without precedent, for important features of the Erechtheion, as it then stood, were the results of similar restoration. Three columns of the north portico and a portion of the north wall were re-erected in 1838; the south wall was to some extent rebuilt in 1844; and the south porch repaired in 1846 at the expense of the French Ambassador then resident in Athens.

Some of the most serious injuries to the structure were, of course, irreparable. These for the most part refer to the interior, and were inflicted in mediæval times. During the Byzantine period the Erechtheion was transformed into a Christian church. The orientation, as in the case of the Parthenon, was reversed, and an apse was built at the east end. The floor level of the two western divisions was continued through, and

all the inner foundations of the eastern cellas were removed, as well as part of those of the east portico, which interfered with the construction of the apse. (This radical alteration of the interior of the building gave support to the theory based on a mis-reading of Pausanias [i, 26, 5], that two stories originally existed west of the eastern cross-wall. Carl Bötticher, the chief supporter of this view, erroneously takes the five slits in the north and south walls to be windows to light a basement story. Mr. H. N. Fowler, of the American School, has shown, however, that these openings were made to give light to the side aisles when the building was being used as a Christian church.)

An arrangement of nave and aisles on either side was adopted, the aisle colonnades being supported on rude foundation walls constructed of



This photograph was taken when the scaffolding was in place.
DETAIL OF ANTA CAPITAL AND ENTABLATURE
TO NORTH PORTICO SOUTH-WEST ANGLE

THE ERECHTHEION

ancient material. Two roughly-built cross walls were erected, one to take the screen in front of the apse, the other, slightly to the west of the ancient colonnade dividing the western cellas, to form the narthex of the church. The panels of the central door of the latter were still standing when Inwood visited Athens in 1837. The main entrance to the narthex was through the door in the west wall. To serve its new purpose this door had to be slightly widened, and the rough work on the jambs still indicates the clumsy fashion in which the alteration was effected.

During the Frankish occupation of Athens the Erechtheion was converted into a Roman church, and continued to serve the same purpose under the

Venetians. Neither then nor in the succeeding Turkish period, when it was occupied by the harem of the Mohammedan ruler of the Acropolis (1458), does it appear to have suffered any very serious damage as far as can be ascertained.

At the close of the War of Independence, during which the building sustained such great injury, the whole surrounding area seems to have been more or less deeply buried under a mass of debris. This was cleared away in 1837. From that time up to the present, assiduous study of the entire fabric, stone by stone, has resulted in the accumulation of a vast amount of important data on which to base a fairly complete restoration.



Photograph taken in 1901—before the restoration.



Photograph taken in 1909—after the restoration.

THE RECONSTRUCTION OF THE ERECHTHEION

The investigations of Professor Dörpfeld, Dr. T. W. Heermance (the late Director of the American School at Athens), and Mr. G. P. Stevens (former Fellow in Architecture of the School), have rendered necessary a considerable readjustment of previous conceptions with regard to the original form and character of the building. M. Balanos, to whom was entrusted the technical direction of the repairs advised by the committee, was therefore to a large extent guided in his undertaking by the recent discoveries of these experts, and the convincing appearance of his skilful restoration is as much to their credit as to his.

In the execution of the work the ancient material was supplemented, only so far as was absolutely necessary, with new marble, the surface of which was stained a yellowish colour in order to make it approximate in value to the tone of the original. In the case of the north portico the drums of the damaged columns were either renewed in part or completely replaced. For this purpose the new blocks which had been provided on a previous occasion, and were lying beside the structure, were employed. The marble beams of the ceiling were replaced in their original positions, supported by steel joists running their entire length. Missing coffers were replaced by unsculptured slabs, with the exception of two in the inner south-east angle that had been omitted originally. For the support of the central beam, which abuts on the wall above the doorway and which might, by its weight, have caused injury to the broken lintel of the latter, a steel joist was inserted in the wall. In the restoration of the west wall a vertical stanchion was introduced to replace the pier of modern masonry that had previously supported the great lintel at the southern extremity. No further steelwork was found to be necessary in the rebuilding of the south and east walls.

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THE NORTH PORTICO AND WEST WALL IN 1901



THE NORTH PORTICO RESTORED AND THE WEST WALL IN PROCESS OF BEING RESTORED (1903)

In the case of the latter, Mr. Stevens's peculiarly intimate knowledge of the structure alone rendered its reconstruction possible. The most interesting of his discoveries, however, relates to the extent of the repairs executed in antiquity. These he found to include the ceiling and architrave of the north portico, portions of the north door, and the west wall—all of which date from an early Roman period.

Though there is still some uncertainty as to precisely when the building of the Erechtheion was begun—Michaelis taking 421 B.C. as the most probable date, and Professor Dörpfeld 432—the latest researches into its history have shown that the walls were up as far as the epistyle in the late

THE ERECHTHEION



Caryatid next entrance is chiefly a restoration, in marble, made in 1846, when the portico was in danger of falling. Caryatid next angle figure at far end is a terra-cotta copy intended to replace the one removed by Lord Elgin in 1804.

SOUTH PORCH IN 1902

summer of 409. Further, from various inscriptions giving accounts of wages, specifications of masons' and carpenters' work, and reports of commissioners appointed to examine the progress of the building, it would appear that the east cella was completed and probably occupied in the spring of 408, the sculptural ornamentation of the building completed and the western apartments roofed over in the spring of 407, and the entire structure, with the exception of certain details, practically finished in the summer of the same year. About twelve months later the building was injured by fire, and does not appear to have been repaired till 395. (Professor Dörpfeld believes this fire to have originated in and to have been confined to the adjacent Hecatompedon; but his theories on this question, which are based on individual

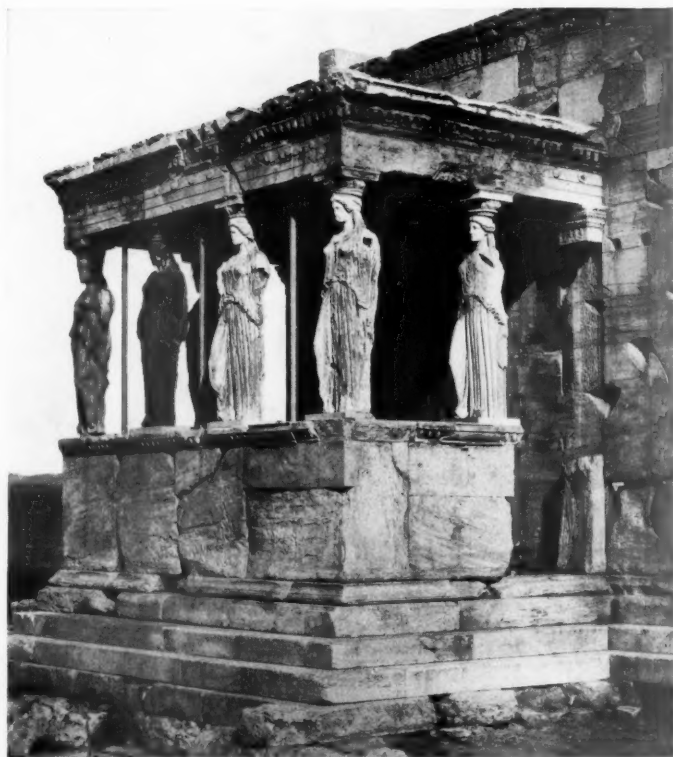
The Architectural Review

interpretation of the epigraphical evidence, do not find any very ready acceptance amongst contemporary archaeologists.)

There is unfortunately no record of the disaster, or series of disasters, to the fabric of the Erechtheion which rendered necessary the repairs executed in Roman times. From the general character of the work Mr. Stevens is inclined to regard it as of the second century and contemporary with the erection of the peristyle of the Olympieion.¹

With regard to the west front, it would appear that the theories developed both by Borrmann and Professor Dörpfeld are essentially correct. This façade had originally four Ionic columns standing free. A bronze grille, or possibly a wooden screen, resting on a low parapet-wall, closed the four northern intercolumniations. That adjacent to the

¹ It is certainly earlier than the Temple of Roma and Augustus, which dates from the first half of the first century. The details of the latter are closely modelled on those of the Erechtheion, but are so far inferior in execution as to be altogether incomparable.



Original cornice and architrave blocks restored, also fragments of capping to podium.

SOUTH PORCH IN 1909

caryatid porch was left free, as is shown by the finish of the anta. The existing arrangement of engaged columns built into a wall pierced by three window-openings belongs to the Roman period. The necessity of taking into consideration the various requirements of the sacred precincts on this side of the temple dictated both the position of the west door and the construction of the south end of the lower part of the west wall. The necessary reduction in the weight of the superstructure at the south-east angle was obtained by the omission of any infilling to the intercolumniation above, and by a diminution in the thickness of the south wall.

A careful examination of the surface of the masonry of the west wall, made by Professor Dörpfeld when the scaffolding for the restoration was in place, showed that this wall is, toward its southern extremity, imperfectly finished below a certain line. The incomplete character of the proximate detail had long been a matter of common observation. These facts are now accepted as evidence for the existence of a religious monument at this point, which sufficiently obscured the adjacent corner of the Erechtheion to justify a less careful articulation in the parts of the latter.

In collecting and arranging the fragments of the fallen coffers of the north portico, it was discovered that by the omission of two coffers an opening had been left in the south-east angle connected with a similar aperture in the roof by a rectangular casing of marble slabs. Directly below, an opening about 1'31 metres square was provided in the pavement of the porch. The apparent purpose of the whole arrangement was to leave open to the sky certain marks of peculiar religious significance on the rock-floor of the crypt under the porch. This crypt, partly cleared out by Beulé, was accessible through a small door below the orthostas of the north wall. The device has several Roman parallels, and may possibly have been adopted at the time of the restoration of the ceiling.

The results of Mr. Stevens's study of the famous north doorway were largely anticipated by those of Mr. Weir Schultz, who devoted considerable time to an exhaustive examination of the door in 1891. Their coincident discoveries have the greater significance as, in the previous absence of evidence to the contrary, the architects of the Greek Revival, with the single exception, we believe, of Alexander Thomson, unquestioningly accepted the door as a purely fifth-century work, and introduced it bodily into their designs. A tentative enlargement of the underscale brackets was about the utmost variation attempted. Thomson



The new marble is stained a yellowish colour so as to avoid an appearance of patchiness.

DETAIL VIEW OF WEST WALL
SHOWING METHOD OF RESTORATION

alone, with extraordinary intuition, used the idea in its original form.

The greater part of the door, as it exists to-day, is post-fifth century, and some of it post-Classic. It may be definitely affirmed that the present lintel, cornice, and brackets date from the second century. Only the ends of the original lintel remain, but it is evident that its cornice was not carried beyond the architrave on either side, and had no bracket supports. Mr. S. H. Barnsley, after an investigation of the manner of securing in position the vertical slabs of the architrave (whose rosettes differ from those on the horizontal face above in having open centres), came to the conclusion that this part of the door may be taken as original. The jamb-linings, together with the subsidiary lintel which they support, are Byzantine introductions.

As to whether the north door was the main entrance to the temple, there is still too much ground for controversy for a final decision to be pronounced. Fürtwaengler is disposed to regard the main entrance as being on the north side. Professor Dörpfeld, interpreting Pausanias differently, takes the east end as the most probable.

THE ERECHTHEION



A detail view showing bases of engaged columns introduced in early Roman period.

RESTORATION OF WEST WALL IN PROGRESS

In any case the south porch may be eliminated from the question. The stairs leading down from it into the west chamber were only intended for occasional and special use, and the whole feature was designed rather as a mass necessary to the composition of the south façade than as a means of access to the building. The same uncertainty may be said to exist still with regard to the question of internal communication between the east and west cellas.

The unique plan of the temple on an awkward rock site, falling rapidly from south-east to north-west, has generally been explained as the outcome of the necessity of incorporating under one roof various ancient cults whose location could not be moved. Yet it is obvious that this cannot account for the illogical character of the design as a whole—an arrangement in which the most elementary blunders in massing and composition are committed without apparent necessity.

The juxtaposition of Ionic columns of different proportions, the absence of any anta at the west end of the south wall, and the crude overlap of the north portico, are defects patent enough to the eye of any but an archaeological enthusiast. In the disposition of the parts of the interior no particular motive is evident for placing the north

and south doors off the axis of the westernmost cella, and the whole plan appears purposeless in its asymmetry. Yet in the face of this we find such authorities as Durm and Penrose giving indiscriminate praise to the entire conception as it stands. They maintain that "a regard for the effect of the whole mass was never left out of view," and that "the peculiar combinations which we find are not haphazard, but are due to deliberate intention." And till recently it was fashionable to regard the Erechtheion as a deliberate *tour de force* in picturesqueness and to take its success for granted.

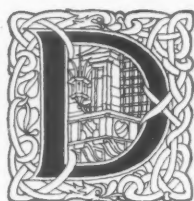
Professor Dörpfeld's solution of the problem was arrived at through a realisation of the manner in which every Classic architect designs. The plan of the Erechtheion, as we know it, he assumes to be a little more than half of the original scheme. Only on such a hypothesis can its peculiarities be satisfactorily explained. The curtailment of the design he attributes to the same vigorous opposition, based on conservative and religious prejudices, which had partially wrecked Mnesicles's scheme for the Propylea, and which had also insisted on the preservation of the cella of the old Hecatompedon, though the latter ran within two metres of the caryatid porch at the south-east corner and completely obscured it. There can be little doubt, from the manner in which the curtailment was effected, that the architect (believed by Professor Dörpfeld to be Mnesicles) took for granted the ultimate triumph of the Periclean policy in this matter.

As originally conceived, the arrangement must have been balanced on either side of the north and south porches. With these as central features, disposed in proper relation to the hexastyle porticoes at the east and west ends, the whole plan becomes architecturally intelligible. There is some doubt as to precisely how the roofing of the structure would have been managed in order that certain religious requirements should be satisfied. On the whole it appears most probable that the two middle compartments, separated by the vestibule connecting the north and south porches, would be left open to the sky, and the rest of the building covered over.

It is greatly to be regretted that Mr. Stevens's elaborate drawings of the executed portion of the design remain still unpublished, owing to difficulties in connection with the provision of the text. Until his comprehensive work appears there can be no adequate appreciation of this most exquisite achievement of the Ionic-Attic manner.

(To be concluded.)

THE PRACTICAL EXEMPLAR OF ARCHITECTURE. XLV



ESPIE the fact that his knowledge of Renaissance detail was slight and ill-assimilated, the sixteenth-century carpenter was an excellent artificer. The fine roofs of the Great Hall at Hampton Court Palace and the Middle Temple

Hall show no diminution in skill when compared with those built in the earlier century. Traditions in construction change much more slowly than is the case with decorative details; and as in Italy, where *il primo Rinascimento* made little alteration in the customary methods of building, so in England. Hence these roofs show the influence of the Italians only by certain of their carved accessories and mouldings.

Internal features, such as screens, doors, chimneypieces, and panelling, are more susceptible of change, as the constructive problem is slight, and importations in the way of style in the carving and mouldings would create no difficulty for the joiner, so far as the framing and joining was concerned. Hence it is these fitments that first show changes of style. Panelling, for example, passed almost imperceptibly from the linen pattern through the small richly-moulded panel to the wide and fair expanse of plain surface used by Inigo Jones and Wren. And the same might be said of the other embellishments of interiors.

Chimneypieces, being to all intents and purposes part of the panelling, followed a similar development. The Early Renaissance wove around this centre an exuberant fancy. As with roofs, the

constructive part was retained from Perpendicular times. The form of the ample stone jambs with the low pointed lintel—that is, the part which contains the fire—was retained and amplified by the addition of figures or pillars at the sides carrying a complete entablature, the cornice of which formed a shelf. On this shelf a second tier of figures or pillars was placed, finished as before with architrave, frieze, and cornice. This second tier, or overmantel as it is called, provided a fine field for the carver, and we find it richly ornamented, sometimes with armorial bearings, sometimes with figure-subjects or mottoes or, later, with mirrors.

The chimneypiece from Coleman Street here illustrated is a typical example. The quaint terminal figures which contribute so largely to its effect show the curious obsession of the Early Renaissance for monstrous and grotesque shapes. And yet the "terme" is perhaps as difficult to treat as the "figure." Certainly these old "termes" are frightfully crude, and without their three hundred years would be barbaric.

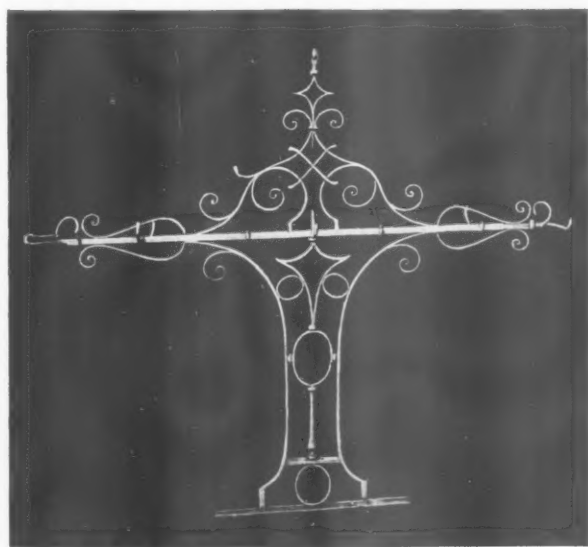
The upper part of the "terme," it is needless to say, must be quite conventional, and not appear to have its lower members confined in a tightly fitting case: it should be a kind of bust set on a pedestal.

In spite of crudeness, which age has somewhat smoothed away, the earlier figures are effective and give a rich texture to the mantel, a surface quality to which all the contemporary ornaments tended. The fret carving in the frieze, the knobs and spindles, the perforated brackets and the fantastic panels in the overmantel, all go to make up a certain richness of surface which catches the light and reflects it from innumerable protuberances, so that it appears to glisten like old gold. The stone jambs and frieze are reproductions from a fine example: the frieze especially is full of charm.

The wrought-iron coat-rack which is also illustrated in this number was probably taken from one of Wren's churches at the time of its demolition. A great deal of ironwork is to be found in these churches, such as sword-rests and hat-racks, very pleasantly wrought, and interesting as being done before Tijou's influence gave a new impetus to the craft. This little example consists of a few quiet and simple scrolls, just enough to brace the piece to its work and at the same time to satisfy the eye.

J. M. W. HALLEY.

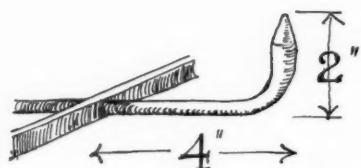
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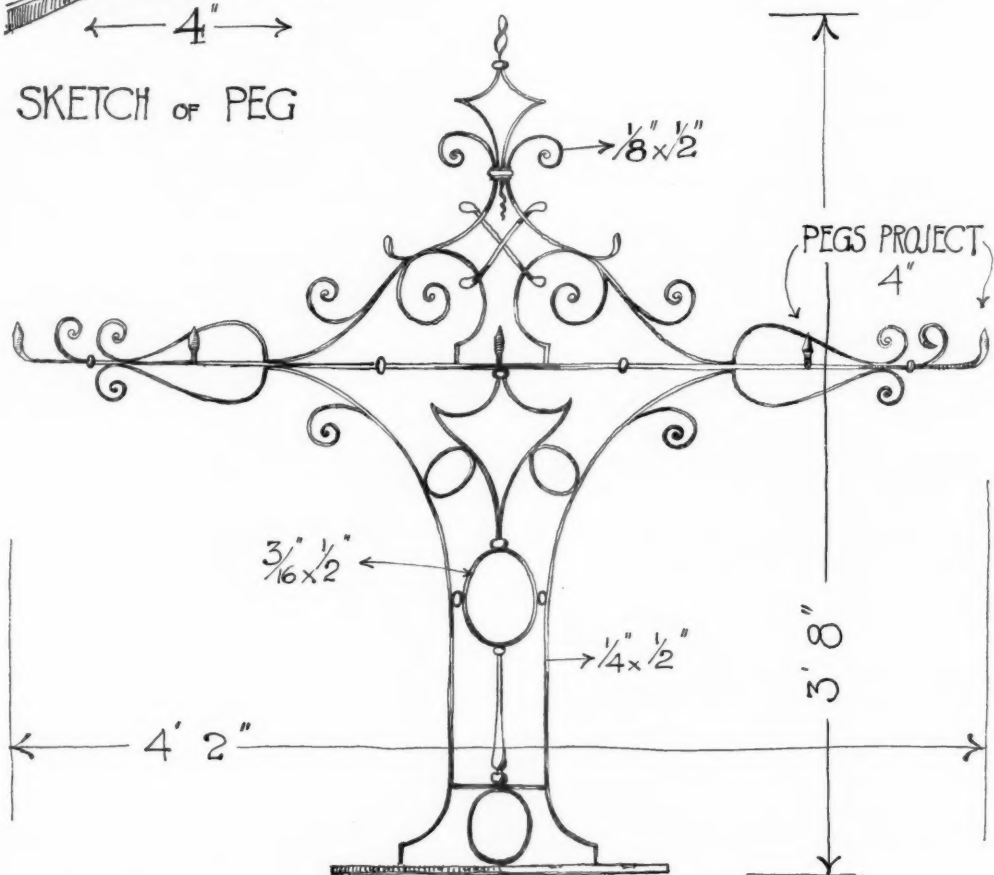
WROUGHT-IRON COAT RACK, PROBABLY TAKEN FROM
ONE OF WREN'S CITY CHURCHES

May 1910

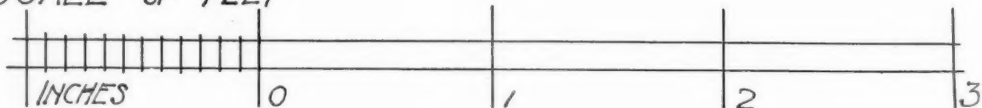
WROT IRON COAT RACK



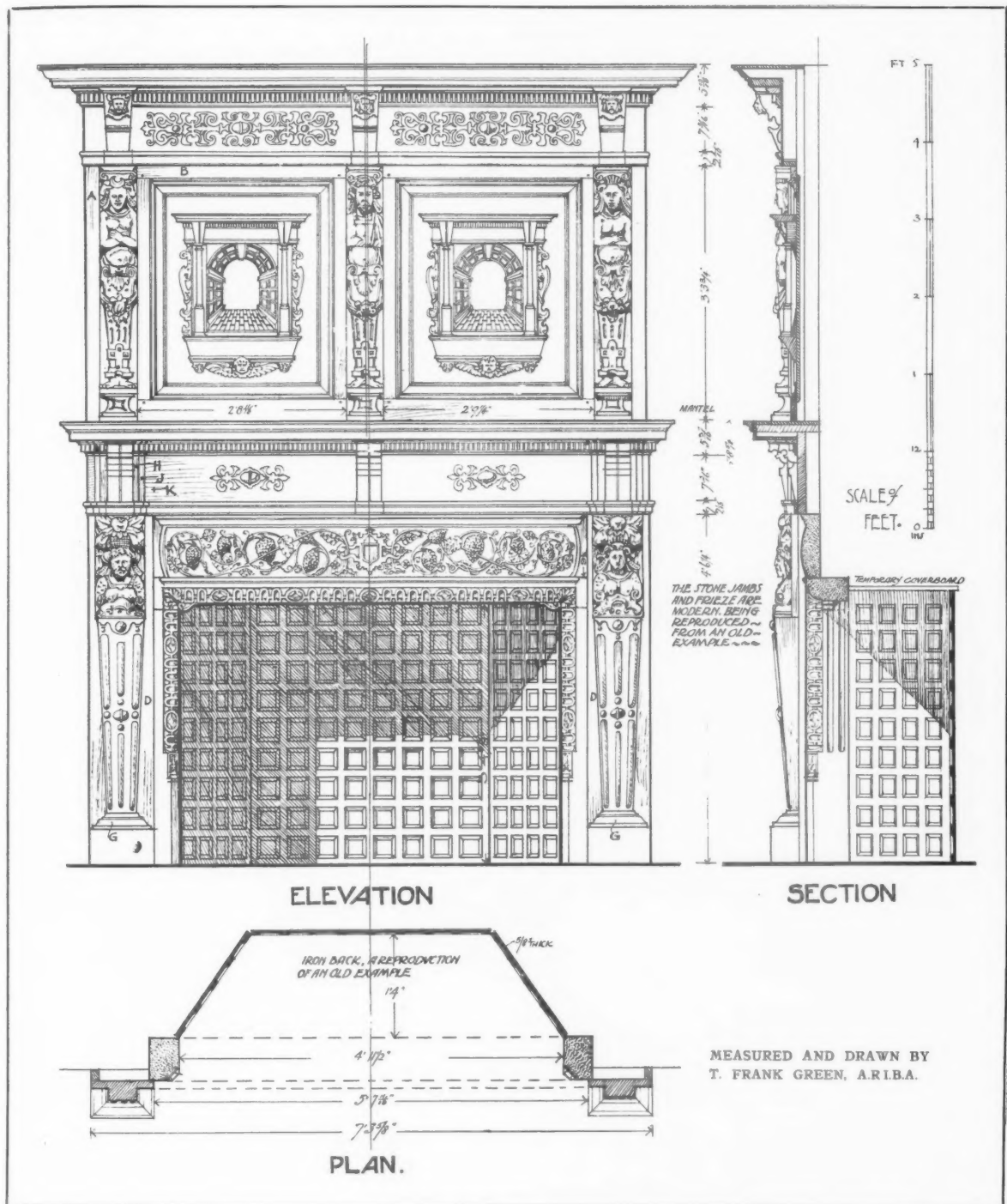
SKETCH OF PEG



SCALE OF FEET



THE PRACTICAL EXEMPLAR OF ARCHITECTURE

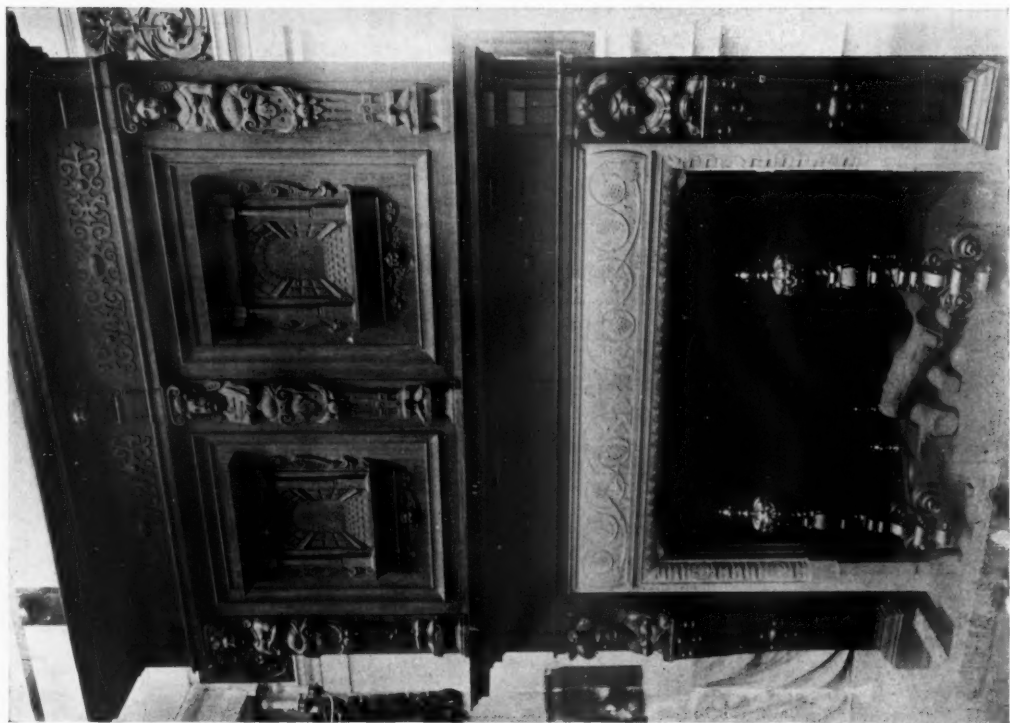
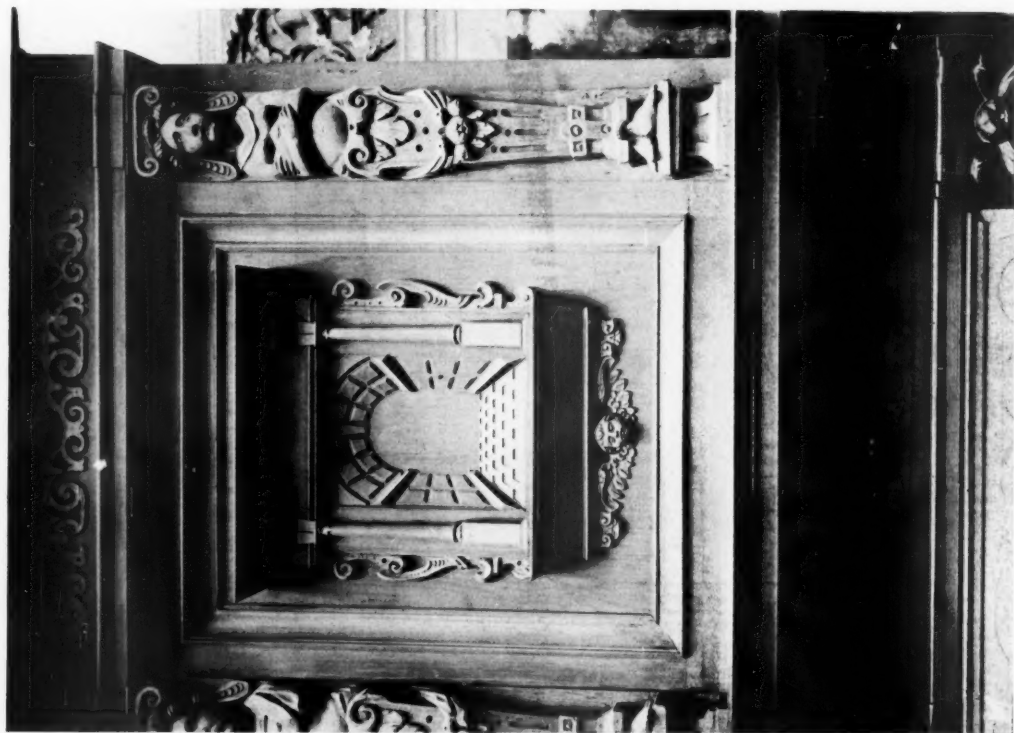


This is a typical example of sixteenth-century craftsmanship in England. The quaint terminal figures which contribute so largely to its effect show the curious obsession of the Early Renaissance for monstrous and grotesque shapes.

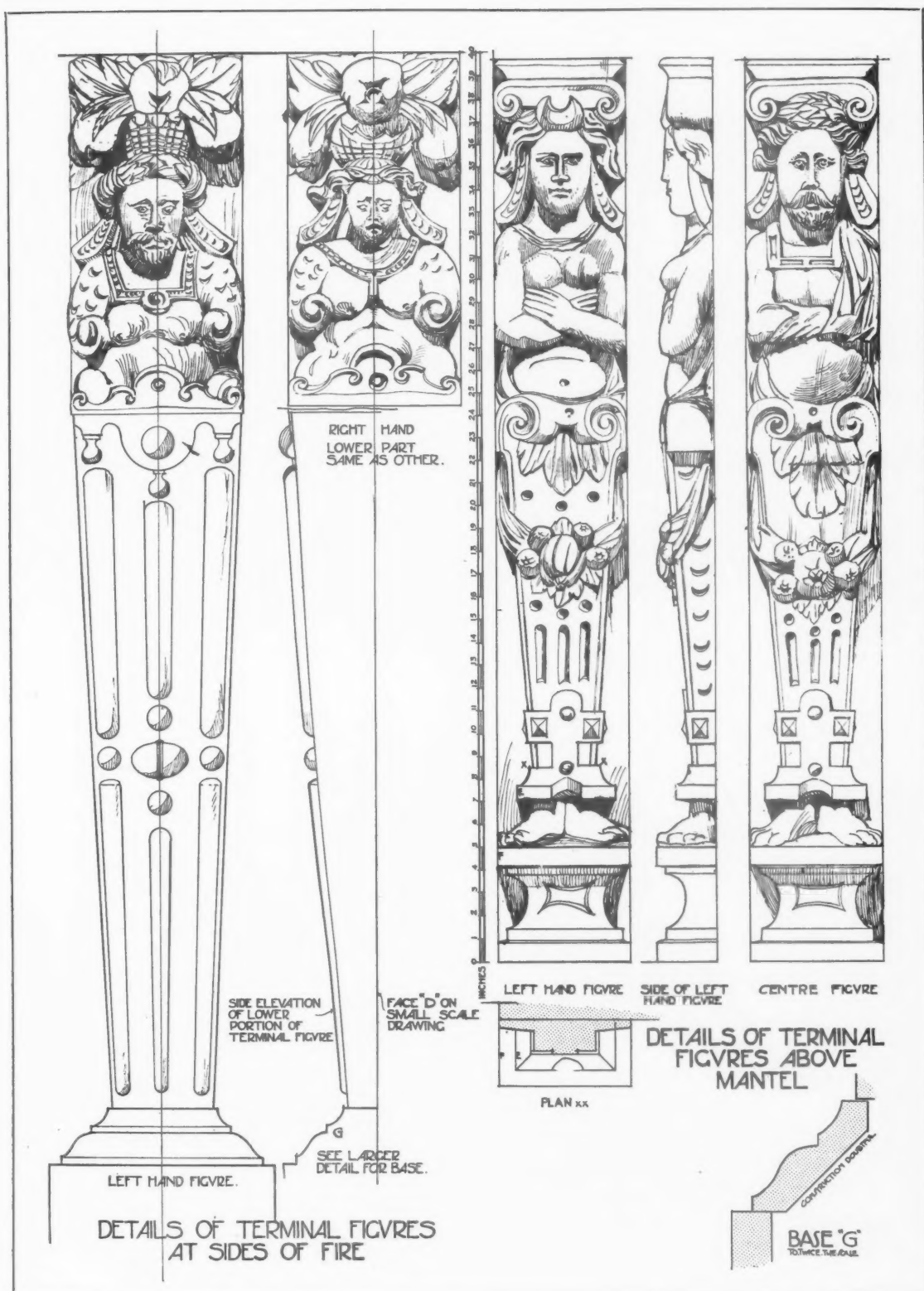
CHIMNEYPIECE TAKEN FROM A HOUSE IN COLEMAN STREET, E.C.

May 1910

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



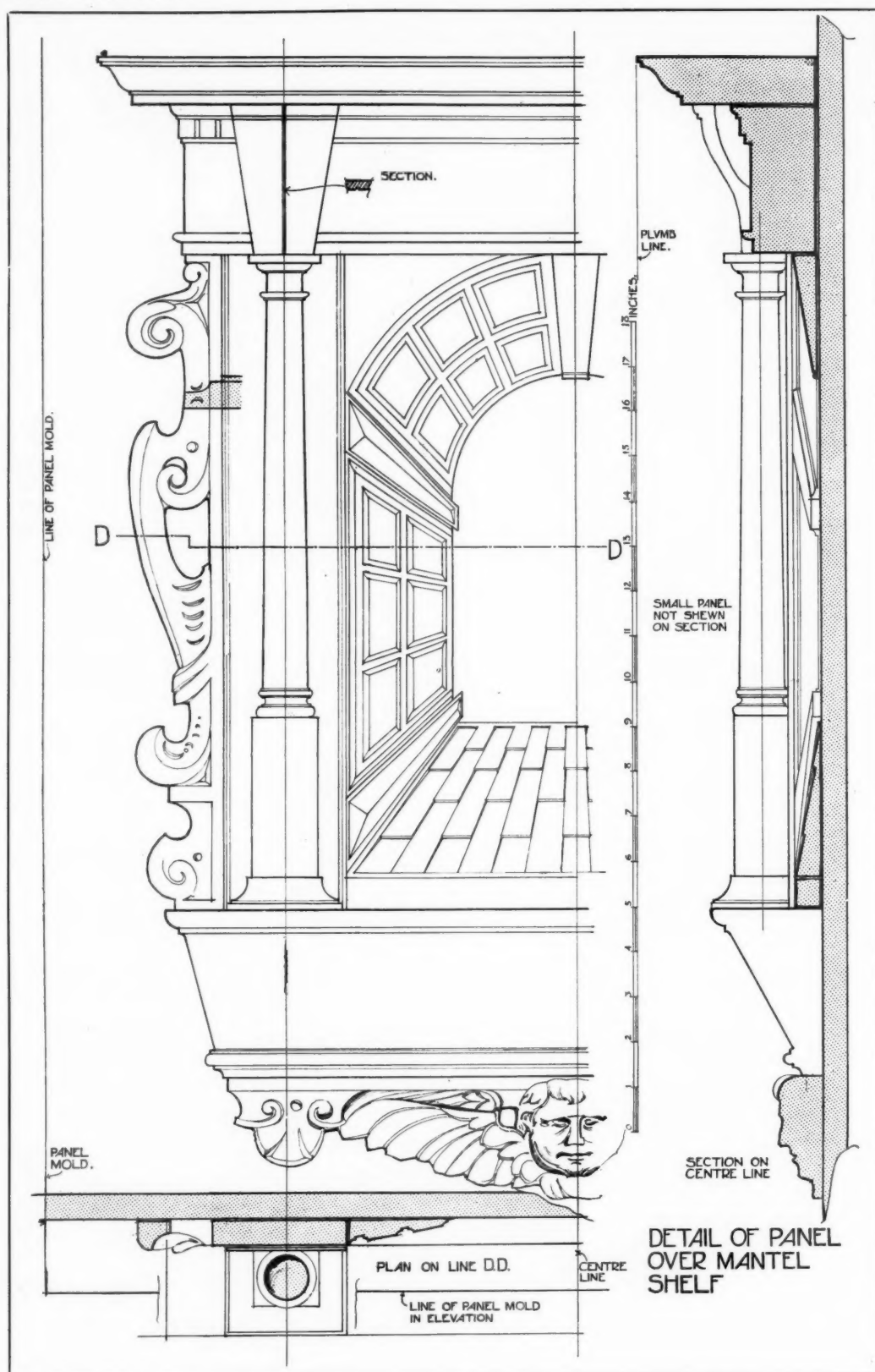
EARLY RENAISSANCE CHIMNEYPIECE TAKEN FROM A HOUSE IN COLEMAN STREET, E.C.



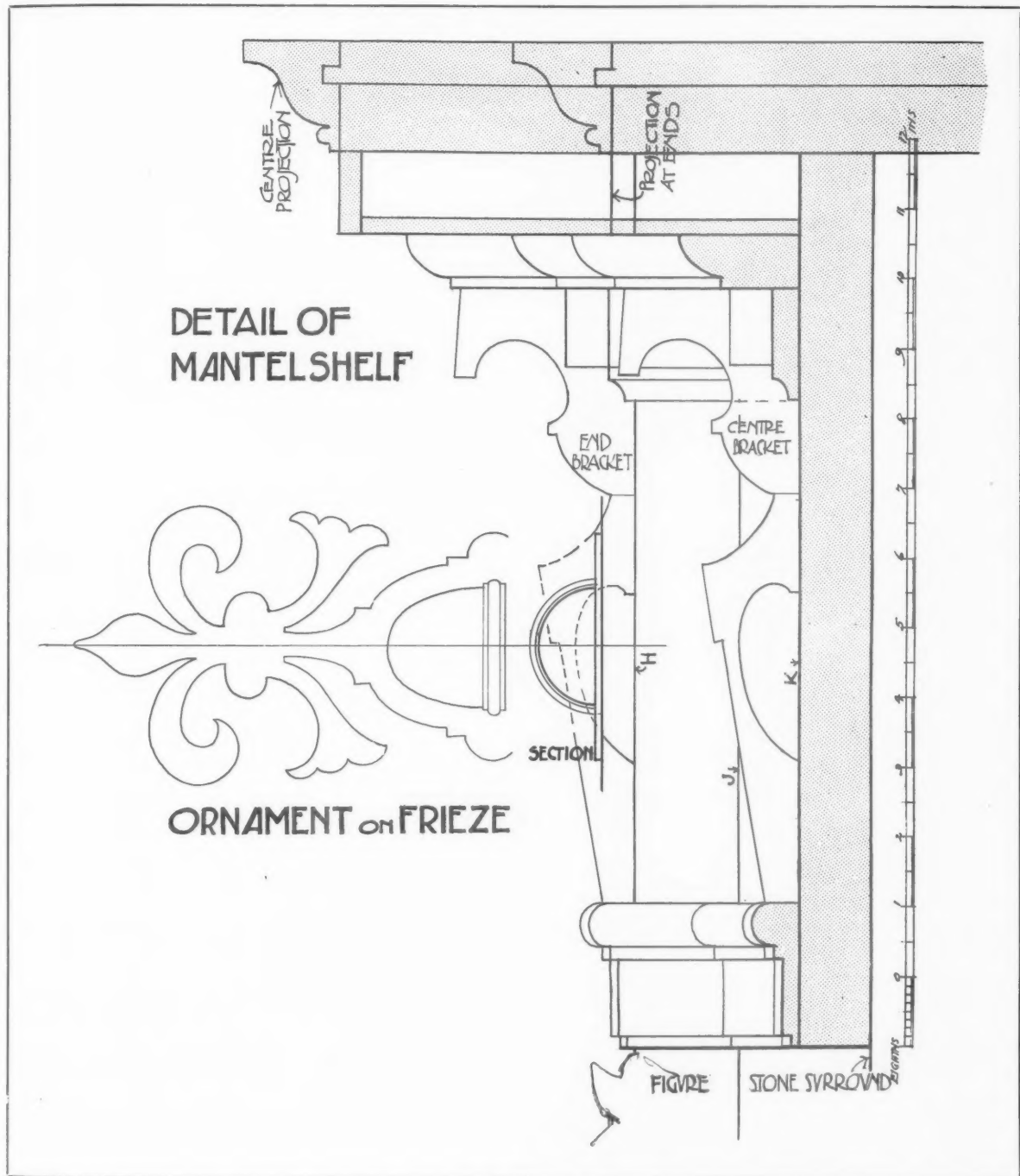
CHIMNEYPIECE TAKEN FROM A HOUSE IN COLEMAN STREET, E.C.
MEASURED AND DRAWN BY T. FRANK GREEN, A.R.I.B.A.

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THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

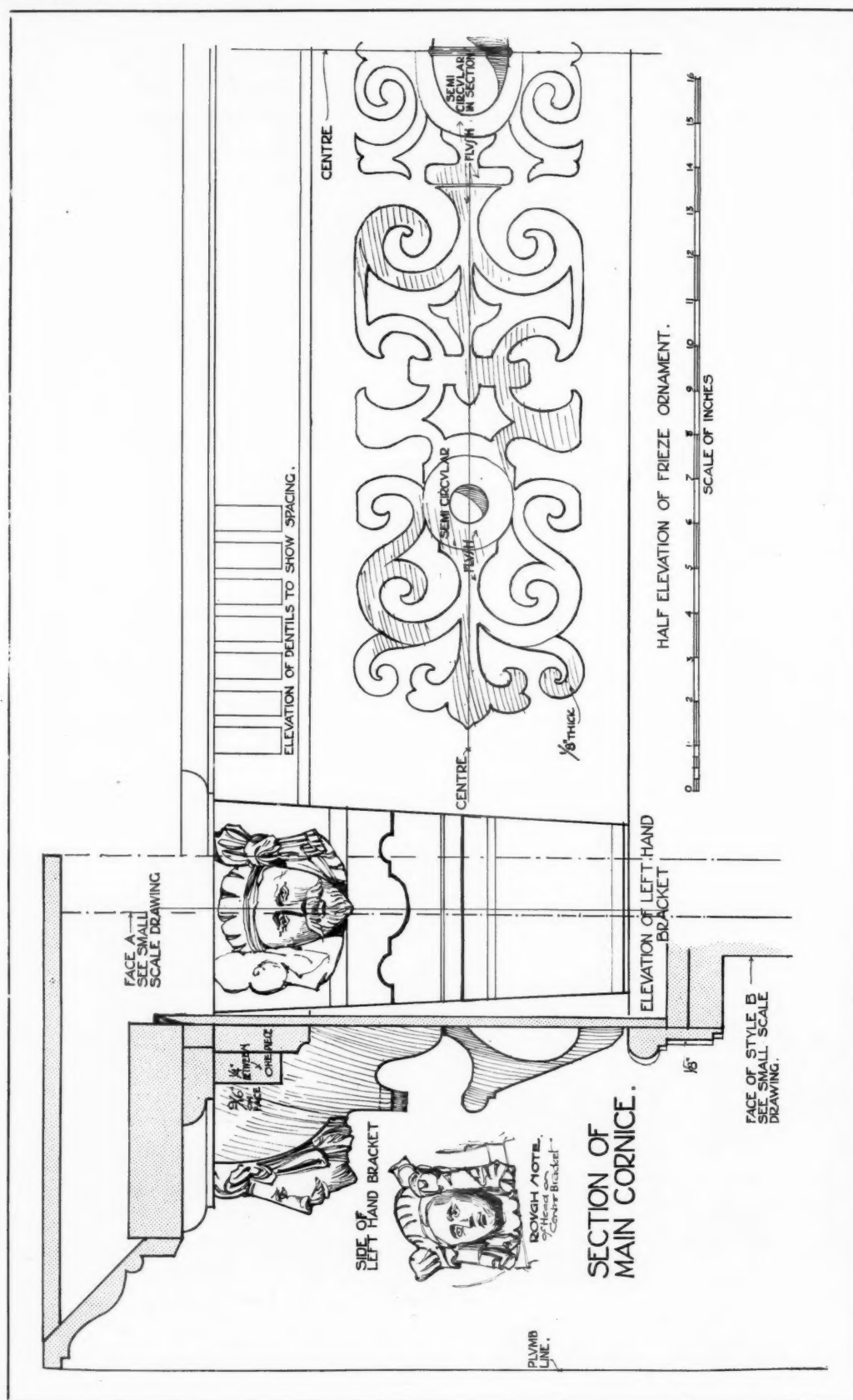


CHIMNEYPIECE TAKEN FROM A HOUSE IN COLEMAN STREET, E.C.
MEASURED AND DRAWN BY T. FRANK GREEN, A.R.I.B.A.



CHIMNEYPIECE TAKEN FROM A HOUSE IN COLEMAN STREET, E.C.
MEASURED AND DRAWN BY T. FRANK GREEN, A.R.I.B.A.

May 1910



HISTORICAL TOWN HOUSES:

LICHFIELD HOUSE, No. 15 ST. JAMES'S SQUARE



RECENT writer¹ characterises what he calls the "Greek Revival" as "the most brilliant period in the history of architecture in England." This is a view of the subject at least unusual, but it will scarcely bear examination.

Mr. Blomfield, in his "History of Renaissance Architecture in England," brings it to the close of the eighteenth century, with which the death of Robert Adam synchronizes (1792). At the same time he points out that "Adam was the immediate precursor of Wilkins and Soane, and can hardly be looked upon as belonging to the traditional line of English architects." So that this architect, whose work was based on Roman work, belongs more to his successors than his

¹ Mr. Lionel H. Budden, in an essay on the Greek Revival in England.

predecessors. His work was "merely fashionable," and opened up the way to the Greek Revival, which eventually disappeared before the Gothic.

In its essence the earlier Revival was nothing more serious than an antiquarian movement, to which the publication of several folios gave a definite direction. Wood's "Palmyra and Baalbec" (1750), Adam's "Spalatro" (1762), and that more important work, "The Antiquities of Athens, Measured and Delineated" by James Stuart, F.R.S., F.S.A., and Nicholas Revett, painters and architects," the first volume of which was published in 1762, all served to unsettle public taste, already vitiated by contemplation of a dead Palladianism.

The new eclecticism, however, was fairly consistent, if we can forget its lapses into a Gothic style as uncouth as that at Strawberry Hill, and its legacy is neither poor nor mean. If in its accomplishment inferior to the great periods in the history of our architecture, its supreme achievement,



THE LIBRARY (NOW THE ACTUARY'S ROOM) AT No. 15 ST. JAMES'S SQUARE

Photo: E. Dockree

HISTORICAL TOWN HOUSES



Photo: E. Dockree

This house appears to have been one of the first commissions of the "Athenian Guide." The date of it is given as 1763-5.

LICHFIELD HOUSE, No. 15 ST. JAMES'S SQUARE, LONDON.
JAMES STUART, ARCHITECT

HISTORICAL TOWN HOUSES



THE MUSIC-ROOM
NOW USED AS A DINING-ROOM

St. George's Hall, Liverpool, is of the very best, and ranks, in its kind, with St. Paul's, Hampton Court Palace, and Greenwich Hospital. But this brings us to the middle of the nineteenth century.

The new movement, in its hundred years' duration, produced some brilliant isolated buildings, the work of clever men; but in its general aspects it was perhaps less commendable than the Palladianism it superseded.

On the publication of his book James Stuart became the "Athenian guide," and if Mr. Arthur Dasent, in his "History of St. James's Square," is correct in giving the date of Lichfield House as 1763-5, it must have been one of Stuart's first commissions.

This house has a frontage of about 43 ft. The ground story is divided into three bays by round-headed openings, the one to the north containing the entrance. On this, at the first-floor level, are four Greek Ionic pillars attached to the wall, carrying an entablature and triangular pediment. Two floors are contained by the

Order. The arrangement is carried out with some vigour, but if we think of Wren's entrance to the Middle Temple—a frontispiece whose parts are similarly disposed—a great difference is apparent, or, rather, is felt. Both are vigorous, but the earlier work possesses a peculiar balance, a rhythm beautifully punctuated, and rounded to a wonderful completeness like a fine sonnet, while the other, if no less complete, is rounded only to rather a dull close.

The plan of Lichfield House is of the usual narrow-fronted London type. A confined vestibule, lighted from the fanlight over the door, opens into a small hall, which leads into the dining-room on the left hand. *En suite* with this is the morning-room, diminished in width to accommodate the staircase, which is parallel with it. The morning-room, lighted from the court, has a door at the end



THE BOUDOIR

Photos: E. Dockree



This is the finest apartment in the house. The chimneypiece is ascribed to Flaxman. The decorations are by Biagio Rebecca.

Photo: E. Dockree

THE DRAWING-ROOM (NOW THE BOARD-ROOM) AT No. 15 ST. JAMES'S SQUARE

leading to the back stairs and to the library, bedroom, etc., of the owner.

The great drawing-room (39 ft. 4 in. by 25 ft. 6 in.) is placed over the front dining-room, the hall, and the vestibule; over the morning-room is a music-room; and over the library, etc., are the ladies' apartments.

The drawing-room, now used as a board-room by the Clerical, Medical, and General Life Assurance Society (who acquired the building in 1856), is said to be the finest room in St. James's Square. Certainly it is a splendid apartment. It possesses a marble mantelpiece supposed to have been executed by Flaxman, and to have cost £1,500. This is an extremely delicate piece of work—not only the enrichments, which are exquisite, but also the sculptured frieze and capitals. It is perhaps the carving of the figures in the frieze that gives the character to the whole design. The composition is delightful, but the capitals and pilasters seem to have not enough to do, and somehow one feels that the abridged entablature

is a mistake. Large mirrors on the walls play an important part in the scheme of decoration. These are framed in gilt slips with gilded rosettes at the corners. Similar slips mark the pilasters, which are painted with arabesques in monochrome. A warm-coloured figured material forms the general wall-covering from the dado-rail. The dado is grained a yellow colour, and the doors are of mahogany. The ceiling is extremely ornate; it is divided into many-shaped panels and enriched with paintings—arabesques. The centre is domed. Biagio Rebecca was apparently the chief decorator. From his and the other decorators' accounts, dating from the summer of 1794, it appears that some time elapsed between the actual building of the house and its final completion.

The music-room, which opens from the drawing-room, is a much less sumptuous apartment. Although the ceiling is rich, its mouldings and divisions are much lower in relief than those of the adjoining room. A large cove takes the place of a frieze. The chimneypiece in this room is

less ornate than the Flaxman example already referred to, but is far better as a design. Every line of it speaks of Stuart.

An extremely good room is the library, on the ground floor, decorated at one end with scagliola columns, in imitation of *Verd Antique*. The wall

behind the pillars is an innovation, as the room was originally longer by six or seven feet. On either side of the marble fireplace cupboards are arranged, forming part of the decoration of the room.

The boudoir, on the first floor, is a comparatively simple room, but possesses much delicate



Photo: E. Dockree

In this chimneypiece, said to have been executed by Flaxman and to have cost £1,500, some extremely delicate carving is seen, the figures especially giving character to the design.

MARBLE CHIMNEYPiece IN DRAWING-ROOM, No. 15 ST. JAMES'S SQUARE

May 1910

HISTORICAL TOWN HOUSES



Attention is drawn to the ironwork of the balustrading, which is extremely good.

Photo: E. Dockree

LANDING, No. 15 ST. JAMES'S SQUARE

plasterwork in the frieze and cornice and the ceiling. The panels are framed with burnished gold reeds. Curious in the marble mantelpiece are the little animals carved under the ends of the shelf; they are quite out of scale with the rest of the design.

As usual, the main stair only gives access to the first floor. The ironwork of the balustrading is extremely good. Instead of being cast like most contemporary work, it is wrought. Its design is

well adjusted to the rake of the stairs. The shape of the roof-light to this stair is very much like that of the one at Ely House.

It is not too much to say that the details of this house—the marble carving, the plasterwork, the “compo” mouldings, and the mahogany doors with their furniture—are exquisite, and the workmanship is of the last perfection. But Stuart, as an architect, never gets beyond this, and his work, in spite of exact scholarship, leaves one cold.

J. M. W. HALLEY.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



It is notorious that the advance of general topographical work is checked to a very large extent by the lack of organisation, but this lack is not an easy one to fill. An effort is being made to co-ordinate and bring together what has hitherto been perhaps the most irresponsible section of this work—that of the amateur photographer who, in his many travels, may discover and photograph just those subjects that so much need recording. A meeting of persons interested was held on March 2nd at the Royal Photographic Society, and it was agreed to form a body to be styled "The Federation of Photographic Record Societies," which should include all such societies as would join for the common furtherance of Survey work, and should also enlist the sympathies of individual photographers all over the country. If this new federation can do a tithe of the work that is needed to collect information regarding photographic records and to ensure their preservation, it will earn our gratitude, and merit our unqualified support. But it has laid its hand to a somewhat ungrateful task. The difficulty lies in the fact that there will be a great deal of passive resistance, not meant unkindly, but arising from the very nature of those independent adventurers of the camera who know not, as yet, the bondage of either system or leadership. The need for organisation becomes felt in the very beginnings of every business enterprise; but where money-making is not the aim, and the workers are far apart, it becomes a well-nigh impossible task to accomplish. Our own Committee's work owes its success to the concentration of the efforts of certain architects, antiquaries, artists, and photographers upon one specific object within a limited area. We shall await with interest the results of

this attempt at focusing a very much wider movement.

Our illustration this month shows the interesting old Church House, once the vicarage, at Leyton, and the home of the antiquary John Strype (the continuator of Stow), who was vicar here from 1669 to 1737. This house is to be pulled down immediately, and with it will go a very tangible memorial to the indefatigable and learned writer whose hobby it was to study the lives of divines, and whose days were spent under the rule of seven monarchs, not to mention Oliver Cromwell. In a little pamphlet by one of our members, Mr. A. P. Wire (whose photograph of the house is here reproduced), we learn that Strype's vicarage was built partly at his own expense and was occupied first by him in September 1678. He contributed £143 towards the £216 which it cost. Since his time the house has evidently suffered alterations, besides the addition of the porch and a wing, but it still has much of the quiet seventeenth-century character which was once the chief charm of its unpretentious elevation. We regret the demolition, the more that Leyton can ill afford to lose its few remaining antiquities. We have not yet ceased to mourn the loss of The Great House, which was the subject of one of our Survey monographs.

WALTER H. GODFREY.



JOHN STRYPE'S VICARAGE, LEYTON, ESSEX

Photo: A. P. Wire (Survey Committee)

SOME NOTES ON CAMBRIDGE COLLEGES—III

BY MAXWELL H. H. MACARTNEY

(Continued from p. 85, No. 153)



FOLLOWING the arrangement of grouping adopted for the two preceding articles of this series, we may next turn to the gates and gate-piers of the Cambridge colleges.

The seventeenth and eighteenth-century ironwork in Cambridge is quite as fine as any to be seen elsewhere, and no better example could be chosen than the gateway to Clare College from Trinity Hall Lane (23). Though none now remain, the original buildings of Clare College abutted upon Trinity Hall Lane, or Milne Street, as it was formerly called, and at the time of the rebuilding in 1638 (when the small open forecourt was made) a lively quarrel ensued with King's College. It was pointed out to the Provost and Fellows of King's College that they would gain by this alteration, since it would abolish "ye annoyance of ye windes gathering betweene ye Chappell and our Colledge" and would make a "fairer accesse to their chappell w^{ch} is now most undecent." In exchange, Clare College wanted Butt Close, a piece of land on the west side of the river. This request would probably have been granted readily enough, but, without waiting for a reply, the Clare authorities petitioned King Charles, who



23.—CLARE COLLEGE: ENTRANCE GATE

The Architectural Review



24.—CLARE COLLEGE: GATE AT "BACKS"

ordered King's to comply. They very promptly refused, and the dispute was only ended by the appointment of arbitrators, who decided in favour of Clare College. The rebuilding accordingly was carried out. The piers, however, were not built till 1673, and the gates were not added till 1714. Owing to their position in relation to the building opposite, it is impossible to get a photograph that does full justice to these piers, which are on a massive scale; but the view given is sufficient to show the fine character of the work. A better idea can be formed of the piers of the other gate of Clare College (24) at the end of the avenue leading down to the "Backs," which, though less ornate, are even nobler, by reason of their great scale and the refinement of their detail. A point which is worth noticing is the peculiar detail of the fluting in the piers. The gadrooning of the finials is a feature common to several Cambridge gate-piers. It may be seen, for instance, in the entrance gate of Jesus College (25), and again in the Master's Lodge at Peterhouse.

The gateway at Pembroke College (26) is rather curious in design. The detail is crude enough, but still possessing much charm. The work appears to be older than the other gates here illustrated, and was no doubt constructed at the same time as the court from which it leads into the Master's garden. This court was built

about the middle of the seventeenth century with money left by Sir Robert Hitcham, Attorney-General to the Queen of King James the First. The Master's garden, of which a glimpse is caught through the gate, was famous in the middle of the eighteenth century on account of the waterworks set up by the then Master, Dr. Roger Long, these supplying "a beautiful and large Bason in the middle of the Garden, and wherein he often diverts himself in a machine of his own contrivance, to go with the Foot as he rides therein."

Another gate unlike any of the rest is that of Trinity College Library (27). There are three of these on the river front of Wren's building. The ironwork is by "Mr. Partridge, the London Smith," and dates from 1691. The arrangement of the ornament in two great bands is very unusual for the period, and one does not recall any parallel example. At the same time it is an instructive study in metal design, more especially in the proper use of bars of different sizes.

In its gate facing on to the "Backs" (28) Trinity has, perhaps, the finest ironwork of all. The gate-piers on the east side of St. John's bridge, each bearing a stone eagle, are also worthy of study (the view on the next page shows them).

THE COLLEGE BRIDGES

The existence of the "Backs," down to which the grounds of several colleges slope, has endowed Cambridge with a group of delightful little bridges. Of these, the bridges of St. John's (29) and

Clare (30) are undoubtedly the finest, and they both illustrate the Cambridge characteristic of square balusters in the parapet. In the Clare College bridge the balusters are in the more distinctively Cambridge manner, being set diagonally. The latter bridge, giving access to the much-desired Butt Close, which had helped to cause the quarrel between Clare and King's Colleges already referred to, was built in 1638-1640, while that of St. John's College was erected between 1696 and 1712.

In the building accounts of Clare College there is an entry dated January 18, 1638, as follows: "To Tho. Grumball for a Draught of a Bridge 00.03.00"; so that to this master-mason the design must be ascribed. The bridge of St. John's was executed by Robert Grumbold, presumably a son of the other "Grumball." (The Grumbolds did a great amount of work at Cambridge, and though the entries in the college accounts are not at all uniform in the spelling of the name, it is evident that they were all master-masons of the same family.) Though Robert Grumbold, however, executed St. John's bridge, the design is not attributable wholly to him, as may be judged from the following entry: "Spent with Mr. Longland and others in advising about a modell for y^e Bridge 0.19.9." The work was commenced on April 20, 1696, and proceeded regularly for two years, until April 21, 1698. Then, for some reason unexplained, operations were suspended for two years—till May 8, 1670: and further delays, of a character disproportionate



25.—JESUS COLLEGE: ENTRANCE GATE

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26.—PEMBROKE COLLEGE: GATE TO MASTER'S GARDEN

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CAMBRIDGE COLLEGES



ST. JOHN'S COLLEGE: VIEW LOOKING ACROSS BRIDGE

to the extent of the undertaking, apparently occurred in the succeeding years, so that it was not till Christmas 1712 that the bridge was completely finished. Robert Grumbold was again employed for the completion of the stonework, while the carving of both the bridge and the gatepiers on the east side of the bridge was executed by Francis Woodward.

The bridge of Trinity College (31), built in 1765 by Essex, a local architect—of whom Mr. J. W. Clark severely observes that his life “was spent in destroying that which ought to have been preserved”—is of the same three-arched type as St. John's and Clare, but is far more commonplace in treatment.

The bridge to King's College (32) is a very graceful specimen of single-span construction. It was designed by William Wilkins and erected in 1819.

The last of the bridges here illustrated is the so-called “Newton” bridge of Queens' College (33). According to popular tradition, the original bridge (on the model of which a successor, in teak, was erected some years ago) was designed on mathematical principles by Sir Isaac Newton so as to hold together without the assistance of any nails or rivets, and when the visitor pointed to the presence of nails it was explained that the bridge had been taken down by some curious Fellows who had been unable to piece it together again properly. But the actual fact is, that the bridge was built in 1749 by Essex from a design by a Mr. Etheridge. It is true that Essex's bridge replaced an earlier one built in 1700, and it is possible that Newton may have been consulted about this latter. At that time, however, he was absent from Cambridge owing to his appointment as Master of the Mint; moreover he

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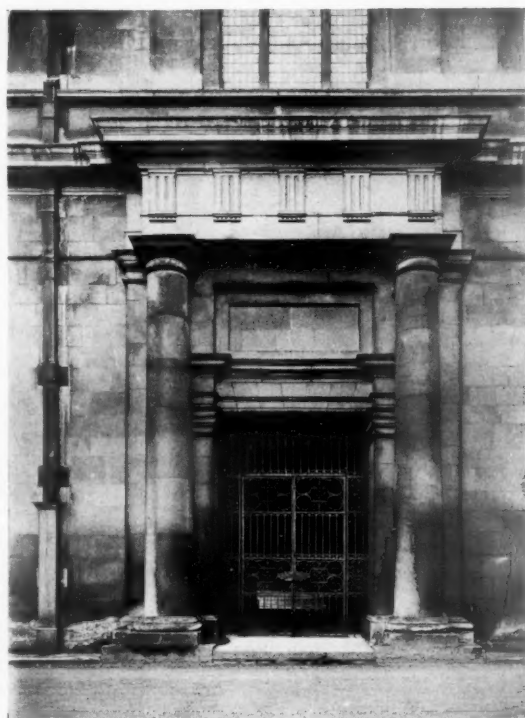
was so whole-heartedly occupied in his new work that he wrote to a friend: “I do not love to be dunned and teased by foreigners about mathematical things, or to be thought by our own people to be trifling away my time about them when I should be about the King's business.” Historic accuracy therefore compels us to state that Newton had no more to do with this bridge than with “Newton's Clock” and dial constructed in 1733; and just as much, again, as Erasmus had to do with the Walk of which he is the eponymous hero.

Not long ago the Society for the Protection of Ancient Buildings took in hand the river front

of Queens' College, and subjected the stonework to a drastic whitewash treatment, with the lugubrious result seen in the photograph.

ARCADES

The erection of arcades arises naturally out of the collegiate type of building, being the counterpart to the cloisters of a monastery or cathedral. In Cambridge there are several of these arcades which show variations from the common type. The finest in detail is that in the third court of



27.—TRINITY COLLEGE LIBRARY: GATE ON RIVER FRONT

St. John's College (34), now generally ascribed to Wren's pupil, Nicholas Hawksmoor. The building loses in effect by reason of the bases being level with the ground, but it is finely proportioned to the weight it has to carry. In style it is a thoroughly good specimen of the Wren period, but has been carried out without any attempt to harmonise with the blocks that make up the other sides of the court. The battlements are, however, an exception, having been copied from those upon the Library (one end of which can be seen in the photograph).

The chapel and arcade at Emmanuel College

Dean Sancroft in respect of the rebuilding of St. Paul's Cathedral. . . . The design for the chapel, cloister, and gallery was elaborated by Sancroft, probably in consultation with Wren. His successors in the Mastership informed him regularly of the minutest details of the progress of the building; and sought his advice and help on all occasions." On the whole the buildings strike one as being somewhat squat and ungraceful. Nor again is the arcade at Pembroke College (36) a complete success. It suffers from the want of a heavy string-course or entablature: in fact, the appearance of the arcade suggests that it origi-



This is perhaps the finest example of ironwork in Cambridge.

28.—TRINITY COLLEGE: GATE AT "BACKS"

(35) were built between 1668 and 1677. The old chapel had become ruinous, and had not been consecrated, and great scandal was aroused by the puritanical observances asserted to be practised in it. The undertaking to build a new chapel was continually being postponed till the master, Dr. William Sancroft, was appointed in 1665 to the deanery of St. Paul's. "The architect employed," say Willis and Clark, "was Sir Christopher, then Dr. Wren, who at the time was actually engaged with the erection of the new chapel at Pembroke College, begun in 1663; but his employment at Emmanuel College may well have been due to his constant intercourse with

nally either had such a string-course or lost it through an alteration in the design during execution. It must be remembered that at the date when the new chapel at Pembroke was built by Wren the old range of buildings forming the south side of the court was standing. The chapel was to the south of this range (destroyed in 1874), and was therefore completely detached from any of the buildings of the old court. In order to connect it with these, the arcade, with chambers above, was built in continuation of the west side of the court and was completed in 1666. The cloister was consecrated in order that students who died in college might be buried there.

CAMBRIDGE COLLEGES



29.—ST. JOHN'S



30.—CLARE

These two delightful bridges are unquestionably the finest of the series. St. John's was erected between 1696 and 1712, Clare in 1638-40. Both were the work of the Grumbolds, master-masons.

THE COLLEGE BRIDGES

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32.—KING'S



31.—TRINITY

King's bridge was designed by William Wilkins and erected in 1819. Trinity bridge belongs to an earlier period, having been built in 1765 from designs by Essex.

THE COLLEGE BRIDGES

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33.—THE SO-CALLED "NEWTON" BRIDGE OF QUEENS' COLLEGE

Though very small, the cloister at Queens' College (37) is a most delightful example of fifteenth-century brick treatment. The cloisters had been built about 1460, but when the President moved from his old chambers into those in the Cloister Court, the two sets of rooms were connected by the construction of the gallery shown in the photograph. The gallery is still exceedingly picturesque, but to judge from old prints it must originally have been still more beautiful. It was in two stories, each 80 ft. long and 12 ft. wide, and made entirely out of timber. Overhanging the arcade on each side, its walls are supported by carved brackets springing from the cloister walls, and it is noteworthy that the position of these brackets does not tally with the arches below. Originally each of the three large oriels was carried up above the roof as a complete octagon, the top of which terminated in a conical roof crowned by a lofty vane of ornamental ironwork. The enlarged portion from Loggan's view, dated 1688, shows this clearly.

The colonnade under the library of Trinity College (38) is perhaps the most masterly example of the noble effect

which Wren knew so well how to produce by means of skilful proportions and by the reduplication of a very simple unit. "I have given" he says, "the appearance of arches as the Order required, fair and lofty; but I have layd the floor of the Library upon the impostes, which answer to the pillars in the cloister and the levells of the old floores, and have filled the Arches with relieues of stone, of which I have seen the effect abroad in good building, and I assure you where porches are lowe with flat ceilings is infinitely more gracefull than lowe arches would be, and is much more open and pleasant, nor need the mason feare the performance because the Arch discharges the weight, and I shall direct him in a firme manner of executing the designe. By this contrivance the windowes of the Library rise high and giue place for desks against the walls." In the general



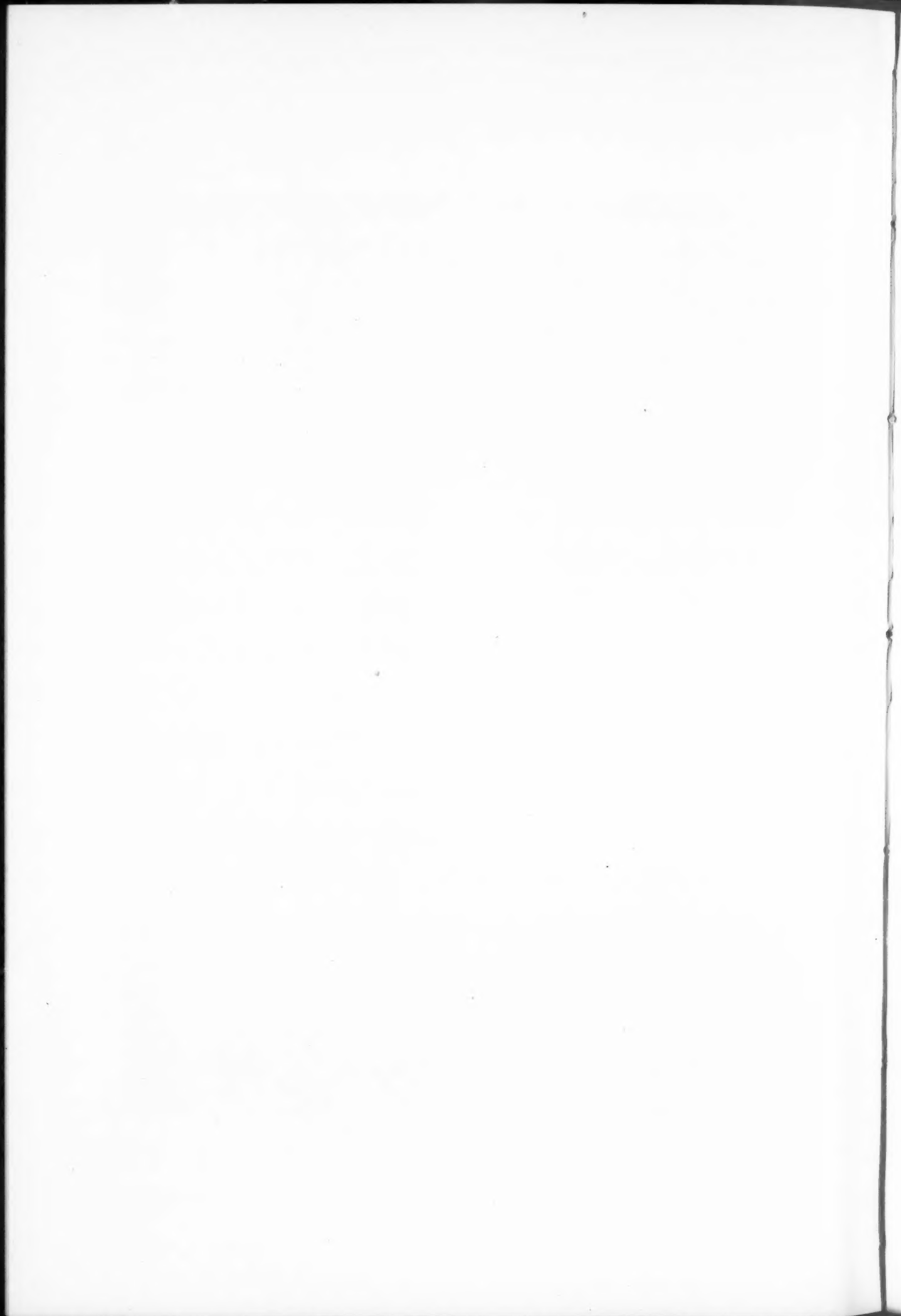
The design of this arcade is now generally ascribed to Hawksmoor.

34.—ARCADE IN THE THIRD COURT OF ST. JOHN'S COLLEGE



In this masterly design is displayed the noble effect which Wren knew so well how to produce by means of skilful proportions and the reduplication of a very simple unit.

38.—WREN'S COLONNADE UNDER THE LIBRARY OF TRINITY COLLEGE, CAMBRIDGE





36.—PEMBROKE COLLEGE: ARCADE IN OLD COURT, AND NORTH WALL OF CHAPEL

design, as Mr. Clark has pointed out, Wren appears to have been influenced by the library of St. Mark's at Venice, begun by Sansovino in 1536. "The Italian architect like Sir Christopher Wren raised his library on a cloister, which is in the Doric style, while the superstructure is Ionic. The Venetian example is more ornate and there are statues upon every pier of the balustrade. The arcades are left open because

there was not the same necessity for accommodating the level of the floor and that of older buildings."

As throwing particular light on the manner in which some of the Cambridge colleges have suffered through the zeal of restorer and destroyer, an abstract may very well be given from that most readable work, Mr. Beresford Chancellor's



35.—EMMANUEL COLLEGE: ARCADE AND CHAPEL FRONT

CAMBRIDGE COLLEGES

"Lives of the British Architects," published last year by Messrs. Duckworth. Speaking of Sir James Burrough and of James Essex, the author points out that, as Oxford had its own particular architects in Dean Aldrich and Dr. Clarke—a close friend of the Dean's—so did Cambridge in Burrough and Essex. Burrough became Master of Gonville and Caius College in 1754, but long before that time he had applied himself to the study of architecture, and he appears to have had something to do with alterations and rebuilding at nearly every college

his own favourite disposition. He might even have done worse, for at an earlier date (1736) he produced a plan for taking down Perne's library, as well as Wren's additional cloisters, and rebuilding them after his own designs. Nothing, indeed, but a want of funds saved the college from this desecration. About 1740 he did his best to spoil the University church by fitting the chancel arch with a gallery known as the "Throne" (where seats for the Vice-Chancellor and "Heads" were placed) and by other inappropriate additions; in 1769 he designed the chapel of Clare; and about



Though very small, this cloister court is a delightful example of fifteenth-century brick treatment. The photograph has particular interest when compared with the enlarged detail from Logan's view (reproduced on the opposite page), because the latter shows the original oriels, carried up above the roof. The positions of the brackets indicate the alteration which was made when the gallery of the President's house above was constructed.

37.—THE CLOISTER COURT AT QUEENS' COLLEGE

in Cambridge. His earliest work seems to have been the superintendence of the refacing of the older courts of Gonville and Caius, and the decoration of its chapel, which was carried out in 1719. Nine years later he designed a cupola for the college, and, says Professor Reginald Blomfield, a little later he converted the old hall of Queens' into an "Italian chamber." Indeed, wherever practicable—or impracticable for the matter of that—Burrough seems to have been bent on Italianising everything he touched. This is particularly evident in Peterhouse, where, in 1754, he translated the old quadrangle from mediæval form into

the same time the new north and west buildings at Emmanuel, which he had planned some years earlier, were erected under the superintendence of Essex.

Some of his work was not so inherently vicious in design, but Burrough's outstanding fault was his iconoclasm. He was badly bitten by the mania, so prevalent in the eighteenth century, for destroying existing buildings simply because they did not agree with certain rules laid down in the text-books—productions which, although obviously they contained many excellent and unexceptionable rules, were as fatal to a sense of reverence

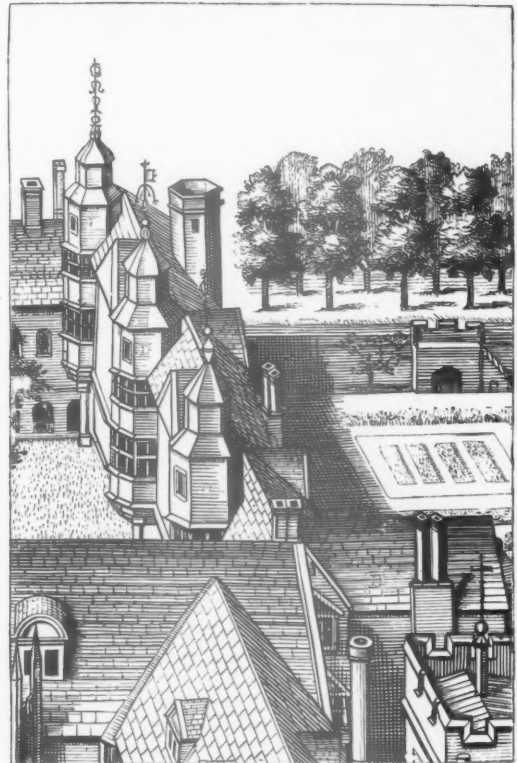
for older work as the pattern-books of the sixteenth century had been to the development of originality.

Burrough's architectural sins were numerous enough, but those of Essex were far more heinous. He assisted Burrough in many of his patron's designs, and after the latter's death he stepped into his shoes as the head and front of architectural offending in Cambridge. From 1770 to 1776 he did a quantity of work, chiefly bad; half a dozen



QUEENS' COLLEGE: DETAIL OF ARCH IN CLOISTER COURT

of the colleges suffering by his "improvements." But it is not so much for what he added as for what he destroyed that the charge rises against him. In 1771 he was busy at Trinity, and two years later he modernised the chapel of Queens' and rebuilt the portion known as Erasmus's Court. In 1774 he refaced the south side of St. John's quadrangle, and at the same time he was permitted to disfigure the east end of the chapel of King's by some indifferent wood-carving. Finally, in 1776, as his last attempt at "beautifying"



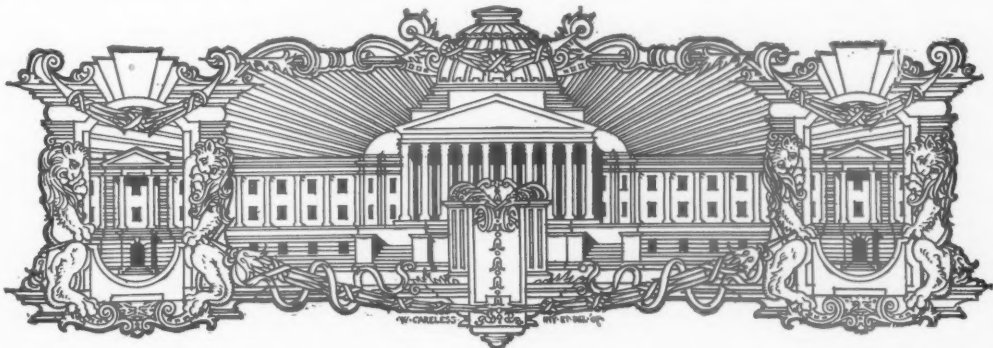
Enlarged detail from Loggan's view, 1688.

PRESIDENT'S HOUSE ON WEST SIDE OF THE CLOISTER COURT AT QUEENS' COLLEGE, AS IT WAS ORIGINALLY

Cambridge, he erected the new chapel at Sidney Sussex College.

As Mr. Beresford Chancellor poignantly observes, Essex was a man who might have been comparatively harmless in a new town, but to the last degree dangerous in a place full of architectural heritage. "Coming, too, after Burrough, who had sinned in the same way, if not to the same extent, Essex did infinite harm to the University: and, bearing this in mind, it is matter of congratulation for Oxford that what rebuilding was done there at this period was, if not of the best kind, at least carried out by men like Aldrich and Clarke, with a reverence due to its existing buildings and their manifold associations."

(To be continued.)



OLD ENGLISH AND FRENCH FURNITURE



OLD ENGLISH woodwork in the seventeenth century provides many interesting examples designed in sympathy with the Classic Revival.

The Court cupboards and cabinets of oak, decorated with details derived from architectural sources, display a characteristic quaintness in the application of Classic ornament. Influenced also by the importation of Flemish and Italian works of art, the English craftsman followed the new school of thought with considerable energy, at the same time giving to his designs a personality quite his own.

Old English woodwork of the Early Renaissance period depended very largely for effect upon applied mouldings and turned half-pendants and bosses. A liberal use of this form of decoration is also one of the features of Flemish woodwork. The practice also of covering surfaces with applied fretwork about one-quarter of an inch in thickness, designed to imitate strap-work, and covered with nail-head bosses, was an importation derived from foreign influ-

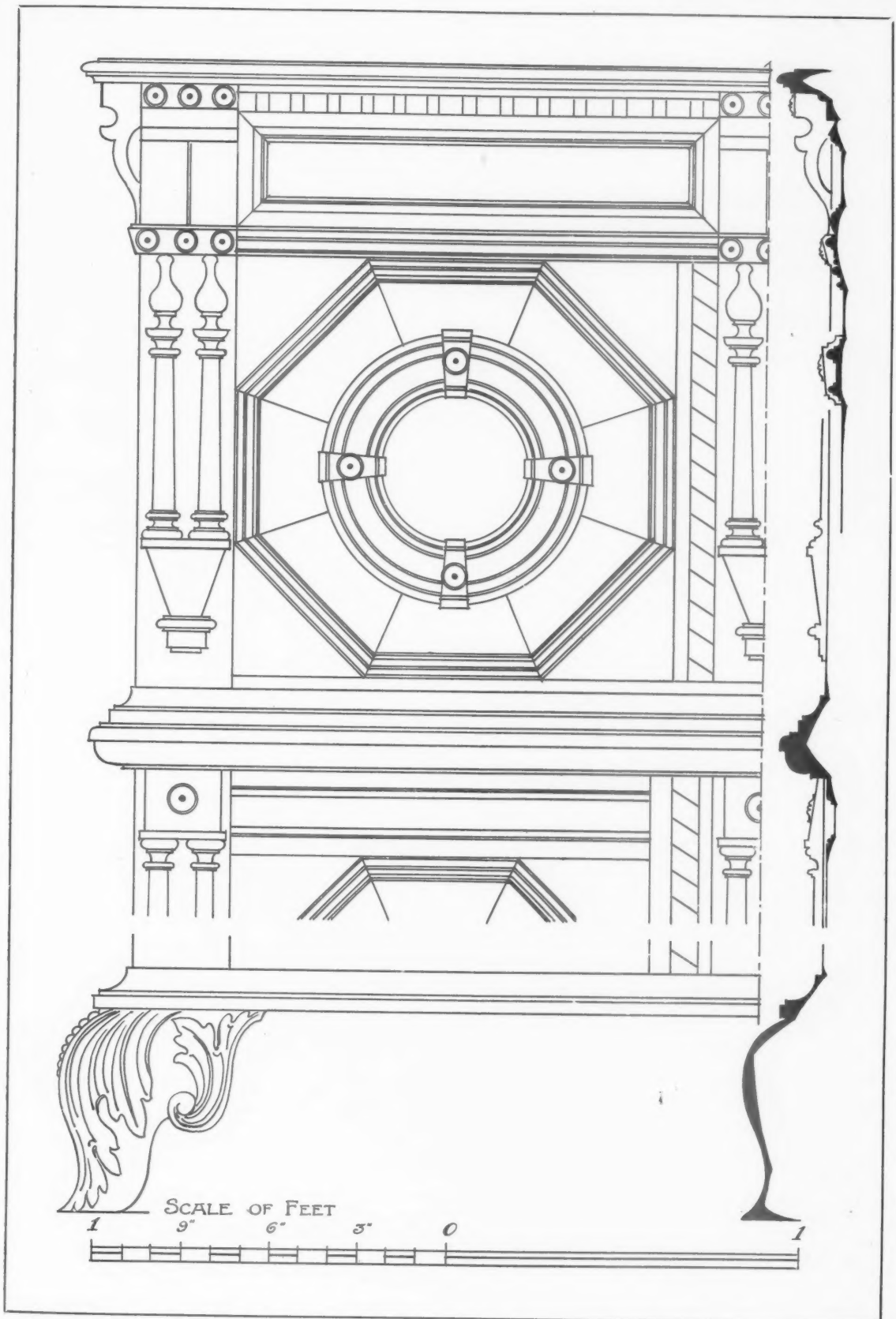


OLD ENGLISH CABINET, DATED 1653. INLAID WITH MOTHER-OF-PEARL, IVORY, AND BLACK COMPOSITION



JACOBEAN CABINET.

ence. These details were not confined to any one school of craftsmanship; they are found more or less on all Renaissance furniture. Inlays of various woods, as well as of ivory and mother-of-pearl, were used after the manner of the Italian examples, the groundwork being oak or walnut. Cabinets of this period were generally raised on legs or stands, the carcase being also divided into two heights by a series of horizontal mouldings. By the addition of a pilaster in the centre, the front of the cabinet at times would consist of square panels, in a manner similar to the example here illustrated, in which case the familiar strap-work would be used as decoration. Where inlay is used in the English pieces the drawing is crude and indefinite, quite different from the fine designs employed in the Italian intarsia work of the fifteenth century, which it follows somewhat.



DETAIL OF OLD ENGLISH CABINET, DATED 1653.

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FRENCH FURNITURE



ESCRITOIRE À TOILETTE, FORMERLY BELONGING TO MARIE ANTOINETTE.
PERIOD, LATE EIGHTEENTH CENTURY

In much of this early woodwork the general effect obtained by the arrangement of pilasters and panels in good proportion is excellent, but on close examination the actual drawing of the details employed will be seen to be weak. Take, for instance, the cabinet, of which a drawing is given on the preceding page, especially the pairs of turned columns bracketed on to the face. The inlay, too, in this piece is very roughly designed.

It is perhaps the greatest charm of the sixteenth and seventeenth-century English work that it appears to be actually hand-wrought, with all the variations possible when so executed, and entirely free from the machine-like exactness prevailing in modern work.

The French furniture of the late seventeenth and eighteenth century, comprising the periods of Louis XIV, the Regency, Louis XV, and Louis XVI, will always retain a unique position in the history of the arts. It was produced at a time when Royal support was always present, the work being made in State factories, to which were

attached the very best of the French designers and craftsmen. Unlike modern conditions, under which everything must be produced quickly, the old French work was constructed in just such time as was necessary to do it in the best possible manner. Years would be given to the production of an example that now would be expected in as many months. Work of this excellence is only possible when time as well as money is allowed.

The few pieces of French furniture here illustrated represent some of the choicest examples, the result of conditions which will probably never recur. From the standpoint of craftsmanship these pieces could not be improved, and we are reminded that they were made nearly two hundred years ago. For artistic value, as designs, the productions during the period under consideration command unstinted admiration.

The suggestion that the applied arts reflect to some extent the history of the era to which they belong is well shown by French furniture. The massive and extravagant grandeur of the Louis XIV furniture and tapestries is typical of the successful

reign of that monarch who has been termed Louis the Grand. The period of Louis XV, with his pleasure-seeking circle of favourites, produced a very free treatment of all decorative details. The rococo feeling also, which gradually developed almost into a style by itself, seemed to fit the requirements of the Court admirably. With the advent of Louis XVI, and an attempt to curtail the extravagant waste of public money which had been so prevalent during the previous reign, the change of decorative detail to a more severe and classic line of thought is clearly apparent. But although more severe, with straighter lines and simpler decoration, the style is full of the most charming proportion and detail; and probably by reason of its refined character it has been more copied and reproduced than any other of the periods mentioned.

Of the Louis XV furniture here illustrated, one example is historical. It is the exquisite piece of work formerly belonging to Queen Marie Antoinette. This is of tulip and sycamore wood,



SECRETAIRE, LOUIS XVI, INLAID WITH VARIOUS
WOODS AND MOUNTED WITH CHASED ORMOLU

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T 2

FRENCH FURNITURE

inlaid with a landscape, trophies, vases, and flowers in plain and tinted lime, holly, and cherry woods. In design this piece is full of graceful curves. The mountings are highly chased ormolu. The cylindrical front encloses fittings and drawers which are also inlaid. A sliding shelf pulls out under the fall. The drawer, which has a finely shaped and decorated front, is divided into three compartments with inlaid lids, two of which are fitted with toilet requisites. The height is 3 ft. 5 in., the width 2 ft. 6 in.

The large illustration of a commode with lacquer panels is representative of the late Louis XIV period when Chinese art influenced the designer and craftsman; it suited, too, the desire for novelty. These panels were originally sent from France to China and Japan to be decorated and lacquered, but the later examples were executed in France. This commode, with its chased mounts, is an excellent example of the period.

The Louis XVI furniture illustrated comprises an upright secretaire and a fine commode. The



COMMODOE, LOUIS XVI

secretaire is of a class that was greatly in vogue, the falling front being used as a table to write upon, while the interior is fitted up with drawers and pigeon-holes.

The work on some of these pieces is very fine. Usually the upper part is designed as a single large panel, the cupboard under being enclosed by a pair of doors. The pilasters are generally placed at an angle to the front, as here shown, the panels being often inlaid with a floral design, or treated with parquetry.

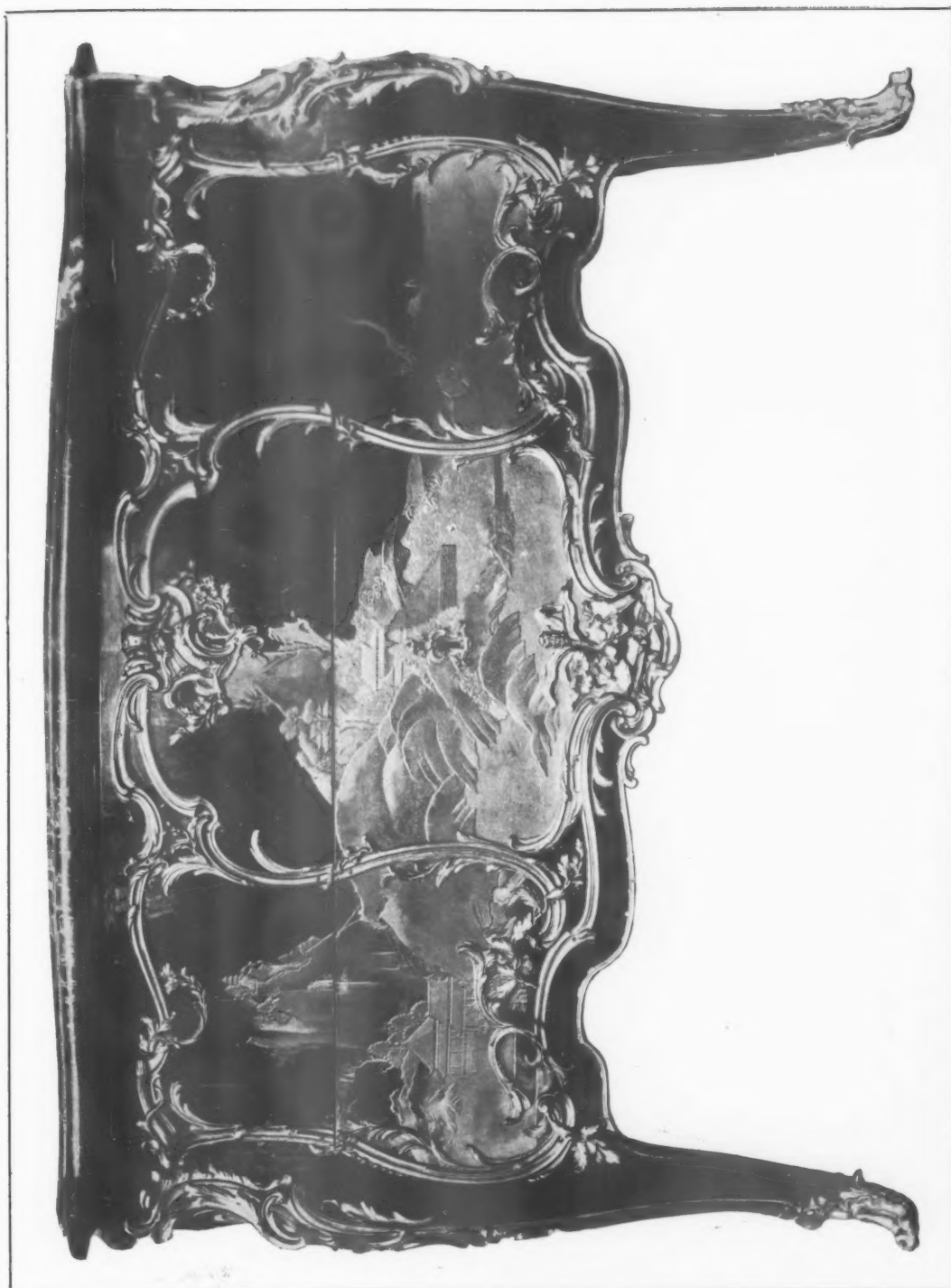
The commode with two drawers illustrated at the top of this page is in mahogany and sycamore, with geometrical inlay in lighter woods, a grey marble top, and mounts of chased ormolu. The period is Louis XVI.

The *encoignure* shown by the accompanying illustration is Louis XV. The lines are simple, with good proportions, and the decoration exhibits the general characteristics of the style. Cabinets of this shape are somewhat rare in this period.

The cost of these pieces when originally finished was undoubtedly very great; but now, as antiques, their value is much enhanced. It may be noted in conclusion that the productions of the Royal factories went to supply the palaces, and also as gifts on rare occasions to foreign personages of Royal blood.



ENCOIGNURE, LOUIS XV, INLAID WITH VARIOUS WOODS. BLACK MARBLE TOP



The panels are of black and gold Japanese lacquer and the mountings are of chased ormolu. The top slab is of veined black marble. Two drawers are fitted.
COMMUNE; PERIOD, LATE LOUIS XIV



NATIONAL BANK OF SCOTLAND, ST. ENOCH SQUARE, GLASGOW
ALEXANDER N. PATERSON, M.A., F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE

THE NATIONAL BANK OF SCOTLAND, GLASGOW



THE new building for the National Bank of Scotland which has been erected as its principal branch office in Glasgow occupies a site with a frontage of 46 ft. on the west side of St. Enoch Square and a depth of 83 ft. 6 in. to a narrow lane at the back. The ground floor and main portion of the basement are apportioned to the Bank, and the remainder of the premises is occupied as offices and warehouses. These have separate entrances from front and back, with electric lifts for passengers and goods in the well of the main staircase, while, to meet the requirements of the Glasgow Buildings Act, there is in addition an emergency stair from all floors delivering on to the lane at the north-west angle.

The whole of the building, with the exception of the main front, is steel-framed on a concrete foundation, which is spread over the whole site and reinforced with steel rods and wire mesh. Messrs. Redpath, Brown & Co., Ltd., of

Glasgow, were responsible for the steel construction and for the reinforced concrete in the foundations. All columns and girders are cased and hearted with concrete throughout the interior, and externally over the back elevation and central well with white glazed bricks, continued also between the columns from floors to sill-level of windows, the whole of the remaining space being filled in with glass in steel casements. The floors throughout are of concrete tubes on steel joists.

The sculptured figures on the façade are designed to symbolise the characteristics of banking—"Prudence" and "Adventure," and its activities—"Commerce" and "Security," and are placed so as to emphasise the portion of the building occupied by the Bank. With like object the ground floor is faced with pinkish-red granite, honed or dull surface, with lettering, armorial bearings, and ornamental studs or paterae of cast bronze. The remainder of the façade is of white freestone. Roofs are covered with Coniston green slates, which were supplied by Messrs. the Buttermere Slate Co., of Keswick.

The walls of the banking-hall are panelled in white oak, waxed and dull-polished, banded with



The sculptured figures symbolise the characteristics of banking—"Prudence" and "Adventure," and its activities—"Commerce" and "Security."

DETAIL OF FAÇADE



The walls of the banking-hall are panelled in white oak, waxed and dull-polished, banded with mahogany inlay. Over the chimney-piece is the Bank's coat-of-arms, while surmounting the pediment are *amorini* typifying "Cash" and "Credit."

NATIONAL BANK OF SCOTLAND, ST. ENOCH SQUARE, GLASGOW
CHIMNEYPIECE IN BANKING HALL

mahogany inlay to link them up with the fittings, which, according to usage, are also of mahogany. Over the chimney-piece, of green Elterwater stone with steel interior grate, the Bank's coat-of-arms is set forth in inlay, while the pediment is surmounted by *amorini* typifying "Cash" and "Credit," modelled, like the stone figures on the façade, by Miss Archibald. The tone of the oak lining is carried around the walls of the clerking space under the dome in panels of light drab dull-surface tiles, with enclosing bands of red to match the mahogany. The floor of the public space is in large squares of black and white marble mosaic

with a border of similar tones and red, surmounted by a sur-base, under the panelling and fittings, of the green stone employed on the chimney-piece. The walls are finished in "Duresco" of a quiet green tone, with ceiling and columns in ivory white. Bronze casements are fitted in the banking-hall, these having been supplied by Messrs. J. W. Singer and Sons, of Frome, who also supplied gates for the building.

Electric-light fittings were supplied by the Artificers Guild, Ltd., of London.

The agents' room is panelled in oak and has a barrel-vaulted ceiling with modelled enrichments

in bands, carried out, like that in the banking-hall, by Mr. Thomas Beattie, of Edinburgh.

The architect of the building was Mr. Alexander N. Paterson, M.A., F.R.I.B.A., of Glasgow.

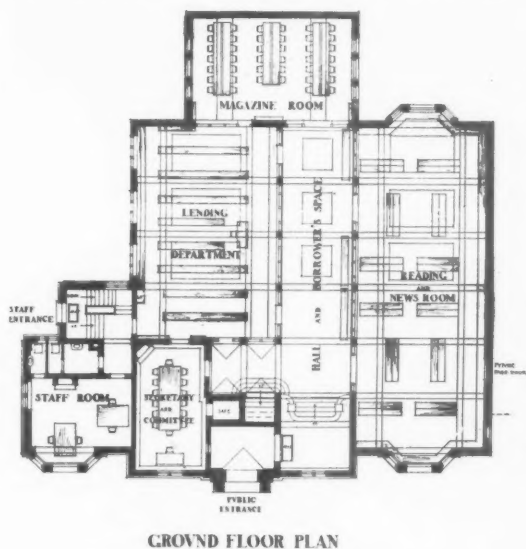
The general contractors were: Mason-work, Messrs. Alex. Muir & Sons; joiner-work, Messrs. Wm. McCall & Sons: both of Glasgow.

NEW PUBLIC LIBRARY, DUDLEY



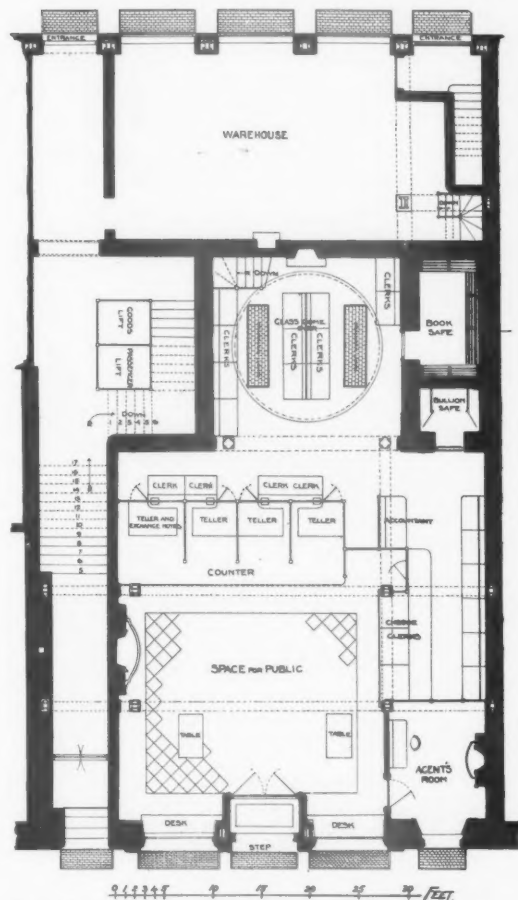
THIS building, the gift of Mr. Carnegie, was opened to the public last September. The accommodation on the ground floor comprises a lending library of 20,000 volumes, a large general reading-room, a magazine-room, and staff rooms. On the first floor are the reference library (with accommodation for about 7,000 volumes) and a ladies' reading-room. In the basement are the heating-chamber, fuel-store, and a large general storeroom. When the building was nearing completion it was decided to have the "open access" system in the reference library. This necessitated placing book stacks in the public room, and also allowing the public free access to the stack-room. A special feature is being made by Mr. Timmins, the secretary, and Miss Southall, the librarian, of giving the public absolute freedom in consulting works of reference.

The façade of the building is faced with Hollington stone (coarse quality), which is relieved by a small amount of brickwork. The whole of the bricks used for external facing are 2 in. dark red sand stocks with $\frac{1}{2}$ in. weathered joints. The two figures surmounting the pediment over the main



PUBLIC LIBRARY, DUDLEY

May 1910

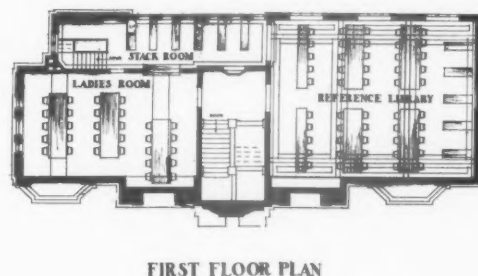


NATIONAL BANK OF SCOTLAND, ST. ENOCH SQUARE
GLASGOW: GROUND-FLOOR PLAN

entrance represent "Literature" and "Science" respectively; while the centre is crowned by a figure symbolising "Philosophy." This sculpture is by Messrs. H. H. Martyn & Co., of Cheltenham, who also executed the decorative plasterwork in the building.

The public staircase is constructed of concrete and steel, and the steps and walls are lined with Hopton-Wood stone (supplied by Messrs. the Hopton-Wood Stone Firms, Ltd., of Derbyshire). A dado of Hopton-Wood is also carried round the hall and borrowers' space.

It will be seen from the plan that a flight of



FIRST FLOOR PLAN



PUBLIC LIBRARY, DUDLEY. GEORGE H. WENYON, ARCHITECT

steps is placed in the hall near the main entrance. This arrangement was adopted owing to the difficulty arising from the steep slope of the street, and also to obtain sufficient head-room in the main porch.

The porch is groin-vaulted and has a marble floor, the hall floors being in terrazzo mosaic with cube borders. The ground-floor rooms are laid with pitch-pine blocks, and the first-floor rooms with oak blocks, the latter being polished. The walls of the first-floor rooms are panelled in mahogany to a height of 8 ft. 6 in., with furniture and fittings of mahogany also. Roofs are covered with Delabole slates, and flats with asphalt. Warming is effected by radiators and pipes on a

low-pressure hot-water system. Inlet ventilators are provided behind the radiators, which are fitted with baffle plates. Two electric fans serve for extract ventilation.

The general contractors were Messrs. Mark Round & Sons, of Dudley, and among the sub-contractors, in addition to those already mentioned, were the following: Wood-block floors, Messrs. Hollis Bros. & Co., of Hull; bronze memorial tablet and mahogany vases, Messrs. the Bromsgrove Guild, of Bromsgrove, Worcestershire. The book lift was supplied by Messrs. J. E. Lucas & Co., Ltd., of London.

The clerk of works was Mr. E. Seckerson. The architect was Mr. George H. Wenyon.

PUBLIC
LIBRARY
DUDLEY

GEORGE H.
WENYON
ARCHITECT



VIEWS OF
ENTRANCE
HALL AND
REFERENCE
LIBRARY



BOOKS

ARTS AND CRAFTS OF ANCIENT EGYPT

THE arts and crafts of ancient Egypt make a subject so vast that it is no small feat to produce in limited space anything like an adequate story. Professor Flinders Petrie is, however, so completely the master of his task, and brings to it so happy a gift for selecting the essentials, that his new volume gives a conspectus of the subject singularly clear and informing. He is concerned to show how a country's art grows intimately out of the nature of the land and the character of its people, and that there is no absolute standard of what is right art, which must be judged by its harmony with the conditions that give it being. The factor which most amazes in Egypt is the blinding contrast between the sterility of the desert and the wild exuberance of Nature in the Nile-watered regions. This, as Professor Petrie points out, has left its mark on the national architecture.

The European mind has to set up a new standard of proportion as between mass and detail. The most enormous buildings with outlines the most severe may be covered with painting and sculpture conceived on the most delicate scale. Of the relationship between building and scenery the author writes with keen intuition. We are able, by the courtesy of the publisher, to illustrate the Temple of Deir el Bahri, which stands against a background marked by strong lines both horizontal and vertical. To quote Professor Petrie: "In the face of such an overwhelming rectangular framing any architecture less massive and square than that of Egypt would be hopelessly defeated. . . . Let any other kind of building be set there and it would be an impertinent intrusion." It is such buildings as these which put a perfect meaning into the Egyptian name for public monuments—*firm things*. It is in such an atmosphere that we find the



THE TEMPLE OF DAKKEH



THE TEMPLE OF DEIR EL BAHRI

grand manner in one of its noblest manifestations. In the Temple of Dakkeh we have one of the most perfect of the small temples, and the disappearance of the girdle wall shows its plan very clearly.

In nothing is the amazing achievement or early Egyptian art more clearly displayed than in such sculpture as the Ka-aper statue, the head of which is reproduced below. Here is a work dating back to more than 4,000 years before Christ, which shows the subtle characterisation of the best Roman portraiture. It is a far cry from the Pyramid Age to the Roman occupation of Egypt and the art which then flourished, but how closely related to the Ka-aper head and yet how curiously modern is the head of modelled plaster! As Professor Petrie says of it: "Another face is subtle and full of feeling; the faint smile on the lips, the gracious contour of the cheek, the wavy hair, give a memory in death of a real personality." It is vital art indeed that could produce such a work merely for the adornment of a mummy-case.

The author has cast a wide net, and architecture, of course, finds its place among the spoils; but we can find no space to follow out his story and his arguments. We simply commend it as a book which will help the student in adjusting his conceptions of the ebb and flow, in one of the



HEAD OF THE KA-APER STATUE (OF THE PYRAMID AGE: 4700-4000 B.C.)



MODELLED PLASTER HEAD FROM MUMMY CASE (ROMAN)

From "Arts and Crafts of Ancient Egypt," by Professor Flinders Petrie

greatest and most mysterious countries, of arts which, even with such illuminating guidance, are yet but dimly understood.

"Arts and Crafts of Ancient Egypt." By W. M. Flinders Petrie. 7½ in. by 5½ in. pp. xvi, 158. Illustrations, 140. 5s. net. Edinburgh: T. N. Foulis.

A NEW BOOK ON ITALIAN SCULPTURE

THE reputation as a critic of sculpture which was founded for Lord Balcarras on his "Donatello" will be greatly enhanced by his thoughtful study of the large questions bound up with the evolution of Italian sculpture generally. It is a notable addition to a brand of literature none too large. We welcome it especially as emphasising the trend of criticism in the direction of elucidating causes in a large spirit. Haggling over niceties of attribution is a process necessary enough, but apt to be barren of resulting enjoyment to any but the specialist. The very largeness of view which the author takes militates, however, against the possibility of the reviewer giving at all an adequate account of the book in small compass. It was in the two centuries that followed 1300 "that progress in plastic form was developed and matured—progress," as Lord Balcarras puts it, "from bas-relief to free-standing (with an intermediate stage), from free-standing to the group, and thence to the final achievement of the equestrian statue." It is, perhaps, rather for the sociologist than for the artist to dwell on the portentous fact that free-standing sculpture ceased to exist from the time of Constantine until the rise of Italian sculpture. Religion, in its distorted aspect of iconoclasm, was doubtless responsible for this amazing lapse, but it was religion again, in the devotional spirit of Antelami and his successors, which delivered the sculptor's



SANTA MARIA, AREZZO

art from this body of death, though the triumphs of Antelami himself were won in relief.

Some interesting notes are given as to the relationship between architecture and sculpture in these early days. We reproduce (by the courtesy of the publisher) a view of Santa Maria, Arezzo, where the series of arcades took the place of the bands of sculpture that are found at San Michele, Pavia, and elsewhere. Santa Maria is a peculiarly satisfying building, and wonderfully superior to such churches as San Michele, Lucca, where the two top tiers of arcading altogether lack structural significance. The scheme of illustration, whereby several photographs showing the development of one branch of the art appear on one plate, is distinctly helpful. This is notable in the case of the chapter devoted to religious thought, where Italian ideas as to death are made clear by the character of tomb-sculpture. The superb character of the Ilaria del Carretto tomb is illustrative of a type of monument too little cultivated in Italy, and its magnificent swags with *enfantillage* have, as the author points out, quite a Tudor look. Two small complaints may fairly be made against an otherwise admirable book—Lord Balcarras writes in too elaborate a fashion, almost Johnsonian, and the index is distressingly meagre.



TOMB OF ILARIA DEL CARRETTO (GIACOMO DELLA QUERCIA), LUCCA

"The Evolution of Italian Sculpture." By Lord Balcarras. 9½ in. by 7½ in. pp. xiv, 348. Illustrations, 120. 21s. net. London: John Murray, 50A, Albemarle Street, W.

BOOKS

THE MANOR-HOUSES OF ENGLAND

THE manor-house is essentially an English type of building. It has no counterpart in Italy, France, or Germany. It has grown up as an integral portion of the life and architecture of the country. The visitor to the village, if he has any leaning towards old-world ideas, always brightens when he hears that the manor-house still remains to tell its tale of the history of the place. Centuries do not pass unnoticed by these old houses, for—

Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,

and their noble and calm fronts are scored and wrinkled, weather-beaten and worn, and withal subdued to a likeness with the Eternal Mother, the fertile earth, where they will inevitably return. One thinks of them as sentient beings—that they felt gay when youth and joy and love joined hands within their walls, that they were sad when the shadow of death fell upon the threshold. Although we cannot, even with infinite pains, give to a new house a soul and a memory, these will pass into it if we build as wisely as the old squires. In this connection may be given a quotation from Mr. Ditchfield's pages, which at the same time we slightly extend:—

Still I cannot but think it an evil sign of a people when their houses are built for one generation only. There is a sanctity in a good man's house which cannot be renewed in every tenement that rises on its ruins; and I believe that good men would generally feel this; and that having spent their lives happily and honourably, they would be grieved, at the close of them, to think that the place of their earthly abode, which had seen, and seemed almost to sympathise in, all their honour, their gladness, or their suffering—that this, with all the record it bore of them, and of all the material things that they had loved and ruled over, and set the stamp of themselves upon—was to be swept away, as soon as there was room made for them in the grave; that no respect was to be shown to it, no affection felt for it, no good to be drawn from it by their children; that though there was a monument in the church, there was no warm monument in the hearth and house to them; that all they had ever treasured was despised, and the places

that had sheltered and comforted them were dragged down to the dust. (From *The Lamp of Memory*: "The Seven Lamps of Architecture": Ruskin.)

Mr. Ditchfield's pages trace briefly the history of the manor and the evolution of the manor-house. The author deals, too, with materials, which have played such an important part in the variety of designs of the different counties; with details, treating of all the accessory parts that add interest to building, such as chimneys, windows, doors, panelling, staircases, etc.; while the penultimate chapter is devoted to metal-work, and the last to gardens.

On the whole it is a useful book; but why do literary people help to perpetuate such erroneous statements?—it seems as if they have the plain man's reverence for the printed word. Mr. Ditch-



ST. CATHERINE'S COURT, NEAR BATH
(From "The Manor Houses of England")



"ST MARY'S," BRAMBER, SUSSEX

(From "The Manor Houses of England")

field quotes from the "Dyatary of Helth" (1542), "under what manner and fashion a man shulde buyld his house or mansyon in exchewyng thynges the which shulde shorten the lyfe of man." "The chief prospects should be east and west, or north-east or south-west, never SOUTH, for the south wind doth corrupt and make evil vapours." And he adds that this advice "accords with that of a contemporary poet, who asserts

The south as unkind draweth sickness too near,
The north as a friend maketh all again clear."

Architects may be incompetent, but they do not turn a house away from the south to avoid the "evil vapours."

Many ecclesiastics have written on church architecture, and several of their volumes have become classics; but few have been led to regard the secular side of the art, so that we have to be grateful to Mr. Ditchfield for bringing his great knowledge of architecture to bear on domestic work. Few who have been brought up to the architectural profession have a keener insight of the subject or possess such innate taste. The book under review is clear evidence of this. It is quite a fascinating volume, and only fails where the amateur hand peeps out. To a certain extent

this is scarcely fair criticism, for we must give the author his due that he never pretends to be an architect. His love for the picturesque and for the ancient buildings of our ancestors is his great delight. It is enough for him that these are evidences of the way our forefathers wrought their homes 400, 600, and even 1,000 years ago.

Technical discussions have been omitted, as well as all the tiresome pendency of the archæologist. Included in the collection are other houses besides those belonging to "the manor," but they are all interesting. The book is likely to have far more influence in drawing attention to interesting examples of domestic architecture than many a more technical publication, and we heartily congratulate both author and publisher on their success. In this praise we must of course include Mr. Sydney Jones, whose drawings, however, are unequal, some being extremely good, others dull, others quite commonplace. The two here reproduced are representative of his style.

"The Manor Houses of England." By P. H. Ditchfield, M.A., F.S.A. Illustrated by Sydney R. Jones. Price 7s. 6d. net. pp. 211. B. T. Batsford, 94, High Holborn, London.

THE "INTERNATIONAL" AND THE "ACADEMY"



CARLYLE, in reviewing a book, wrote another. The critic absorbed the author and became reincarnated as a dual personality. That, however, is a method inapplicable to pictures, and the modern critic, when he has to face such a prodigious collection of canvases as now hangs on the walls of Burlington House and the Grafton Galleries, feels very sharply the limitations as well as the complexities of his task. There are two ways of noticing a picture exhibition like the Academy: to pick out a select few, describing each at great length, and so giving no idea of the rest of the exhibition, or to degenerate into a catalogue. My own purpose, for the moment, is to avoid the restrictions of either method by not attempting an analysis of any picture nor posing as a complete guide to either exhibition. I am simply a wanderer in each—a Philistine.

At the outset I place an embargo on all definitions of art, and on all that cant and tattle—not to say bitterness and superciliousness—which constitutes the main support of art conversation. I neither agree with Tolstoi's whole creed that the test of a real work of art is its power to infect others with the motives that inspired the artist, nor with the aphorism which claims for art the cult of beauty alone; and certainly I do not agree with those who assert that the subject has, *per se*, nothing whatever to do with our estimate of a picture. There you have the eternal problem. The public regard a picture solely from the standpoint of its subject, the artist and the critic more often from that of mere technique. It is just the same with music. The public love melody, and after half an hour of uncertain horns and tootlings and loud banging of drums, of discords and fragments of *motifs*, will welcome "O Star of Eve" with undisguised abundance of pleasure; and two musicians together will talk of nothing but the orchestration; while, betwixt them both, come those people who have neither the honesty to say what they really think, nor the knowledge to understand the jargon they pick up, and these are the people who say amidst the hubbub: "Oh, yes, certainly! What poetry! Marvellous! Especially the birds! Yes, yes! I am completely vanquished!"

Now I, though a Philistine, try to seek a safer course, and as, more likely than not, any broad proposition of art will lead to unintelligibility, let us be dogmatic. I will affirm that, to me, subject-matter is of importance. I do not want to gaze on the entrails of a bullock, however skilfully painted by Rembrandt, but I can admire

that artist's picture of "The Birth in the Manger" as the loveliest rendering of the subject I have ever seen. So that when I walk into the Grafton Galleries and look at such hideous things as Edouard Vuillard's "Gens autour d'une table" or Zuloaga's "Poète Improvisateur Antonio Llanas," or such offensive women's heads as Mr. Peploe exhibits, I feel wholly disgusted. What is the good of creating such pictures? Is there a particle of joy in them for anyone? To me, at any rate, they are anathema. The first portrays some utterly uninteresting flaccid men spaced around a table, with a gigantic lamp in the front—all painted with the utmost crudity, and the room itself seeming, by its filthy walls, to have recently undergone the sweep of a flood. The second picture depicts an emaciated man in a wilderness—exceeding dolorous: while in the third we are invited to gaze on the pallid faces of women who are best forgotten. What is the use of it all? Technique will carry a great deal, but not this.

Turn to something more pleasant in the "International." Turn to the wonderful studies of animals by the late Mr. Swan. Here is reality. These lions and tigers and leopards are alive before us, and it is a pleasure to see the amazing dexterity of hand and boldness of conception which was the artist's own great possession.

By the same hand, too, are some fascinating figure-studies in pastel, full of charm; but I can make nothing of the artist's "Trees in Sunlight and Shadow." I can discover neither tree nor sunlight in it, the picture being an incoherent impression in cobalt with whitish streaks across it: and his study of "The Banks of the Nile" must be put in the same category, for it does not give the slightest representation of Egyptian life, the skyline, if meant to show pylons, being just as indicative of the slum dwellings in an English city. It is to be regretted that such studies as these should be shown with those other splendid delineations of animal life.

Of Forain's work there are several examples. Forain is always Forain—a sort of French Charles Keene; and while he, like so many of the "Internationals," seems attracted most by what is sombre and depressing, he yet possesses a sparkle of fun and good spirit which is, in a sense, exhilarating. His pictures show us theatrical types and the lawyers "en police correctionnelle"—a poor lot as men, but so many vehicles through which the artist can express his great talent.

On the staircase that leads down to the Octagonal Gallery a dozen etchings by Mr. Joseph Pennell are exhibited. Mr. Pennell once had the most delicate of touches, and his line work was altogether delightful (as may be judged from the

many drawings reproduced in early numbers of THE ARCHITECTURAL REVIEW). Later the lugubrious shadow of the "International" fell upon him, and he found joy only in heavy lines, blacks, and all manner of sombreness, one example of which, an inky mezzotint of "Wren's City," stands witness in the Grafton Street collection. From that condition, however, if one may judge by the American etchings, Mr. Pennell has now changed to a less mournful one, and enthralled by the smoke-stacks, the railway-sidings, the roar and the rush of the Pittsburg steelworks he has produced some remarkable results. Some of these etchings are quite wonderful—in particular those titled "Pittsburg No. 2" and "Standard Oil, New York," and no less astonishing for power of conception and achievement is the aquatint, "Courtland Street Ferry, New York"—a night effect of gaunt buildings against a semi-luminous sky. All, too, have value as indicating the possibilities for fine treatment which are afforded even by such ultra-modern things as steelworks and sky-scrapers. Mr. Muirhead Bone has done the same with scaffolding.

M. Rodin, the president of the "International," usually dominates the exhibition, as, for example, by that superb work of his, "Le Penseur." This year he hardly does so, but he astonishes us nevertheless by showing the torso of a woman so finished in its modelling as to recall the Greek manner. Instead of a New Master, he is, in this, an Old Master. Frankly, I have never been able to follow some of his creations. To me his "Age of Bronze," that beautiful figure of a man, in the Luxembourg, has always appealed with far more force than some of the sculptor's later works, and I found great pleasure therefore in studying the torso; pleasure, too, in Monet's "Cap d'Antibes"—all sparkle and sunshine on the sea, with the mountains beyond, yet no delight at all in Manet's "Ecce Homo." It is hard to recall the impressions one receives at a picture exhibition. A hundred are forgotten for every one remembered. Many pictures have interest for the moment, but are not sufficiently clever or beautiful or ugly to live in the memory. But I do recall at the "International" the rich interiors of a house in Burlington Street by Jacques Blanche; a picture by Lucien Simon, "Les Foins," overflowing with the activity and vivacity of the hayfield; Harold Speed's portrait of Holman Hunt; Miss Atwood's "Rehearsal"; Mrs. Halford's "Dolly Dialogues"; Sydney Lee's "Mountain Castle"; Charles Shannon's portrait of "A. L. Reckitt, Esq."—a thoroughly good English type; John Lavery's delightful picture of "A Windy Day"—a view of cliff and sea, rendered with the utmost feeling of breeziness and health; Oliver Hall's "Pennine

Hills"; Harrington Mann's "Mona"—one of the few sweet faces in the exhibition (included in which pleasant reference is "La Tasse de Thé," by Mary Cassatt); a little marble figure of a young girl, by H. Mabel White, which possesses a charm of line equal to Mr. Brock's "Eve"; and the jewellery of H. Wilson. As contrasted with these pleasures I put the (to me) utterly hideous picture of "Christ Walking on the Sea" by Charles Ricketts, the blank sterility of Sir Charles Holroyd's Mediterranean seascapes, and the grossly depressing and totally untrue renderings of London buildings by H. M. Livens. So much for the "International." Now to the "Academy."

With its 142nd exhibition the Royal Academy is more than ever one of the integral parts of the British Constitution, and so long as it keeps on the present lines the British Public will never fail to give support. Every May the critics rouse themselves from a year's slumber and join hands in the equivocal delight of demolishing the pet foibles of the man in the street; but the turnstiles at Burlington House go round as merrily as ever, and so, perhaps, no great harm is done. After all, the critics must live!

Here, then, are the familiar rooms filled with the familiar pictures. Including the sculptures, architectural drawings, miniatures, and "black and whites," the exhibits are only a few short of 2,000.

On the front of the Academy catalogue is printed the following apothegm of Jean François Millet's: "Le fond de tout est toujours ceci: qu'il faut qu'un homme soit touché d'abord pour pouvoir toucher les autres." What pictures in the exhibition are index to that truth? Here are some:—

Sargent. He is quite one of the most brilliant painters in Europe, big in style as he is in physique. His portraits have been the finest in the exhibitions of recent years, and now he turns his power to landscapes. His "Glacier Streams" is amazing for its truth to the giant Nature it depicts. Half close the eyes in looking at this picture and you seem to feel the heat of the noonday sun burning down on the rock and the waters. There is no landscape equal to it in the Academy. His "Albanian Olive-gatherers" and "A Garden at Corfu" are both masterly, but they have not the titanic strength of the other picture.

Another painting of outstanding merit is Professor Moira's "London," a modern allegory, with types of the men and the women and the children of the metropolis as we see them around us to-day, the whole grouped as foreground against St. Paul's as background. It is a splendid picture, of lasting interest, and one not shackled by the mannerism of the schools. Incidentally I may

THE "INTERNATIONAL" AND THE "ACADEMY"

point out that the dome of the cathedral is shown in true outline. This is a very rare thing in a picture, though perhaps to be expected from Professor Moira, who is so much in touch with architectural work.

Arnesby Brown's "Silver Morning"—that is another great picture. I am surfeited with the ordinary cattle studies. How often I have seen those weary animals on the stretches of ploughed land, or drinking in the pool: those farm labourers, too, heavy-eyed and depressed: one year under the title of "Seed Time," the next "When Evening Falls." Of these, as of Sir Galahad, we have had more than enough. But Arnesby Brown's pictures are things apart. His cattle are living beasts suffused with atmosphere. Without a moment's reflection we see that they are painted "en plein air."

Charles Sims is another great painter, too whimsical for all his meaning to be caught—I do not see, for instance, what was in his mind when he painted "Tumble, Froth, and Fun"—but one of the few artists who matter. His "Mischiefs" in this year's Academy is, unlike most of his work, without any underlying meaning: simply a boy and a girl playing on the seashore; quite a wonderful picture.

Frank Brangwyn, also. A splendid picture, this "Wine" of his, in his own inimitable decorative manner. Then there is Abbey. He exhibits two great paintings—one a gigantic canvas. "Penn's Treaty with the Indians" to be judged properly needs to be seen in position in the building it is intended for—the State Capitol of Pennsylvania; but the merit of the other can at once be determined; it is a painting notable for the light on the faces of a handful of American soldiers as reflected from the snow around them.

Of the old friends of the Academy there is a good muster. Mr. Stanhope Forbes, Mr. Napier Hemy, Mr. George Clausen, Mr. J. W. Waterhouse, Mr. H. W. B. Davis, Mr. Leader, Mr. Joseph Farquharson, Mr. Ralph Peacock, Mr. Ernest Crofts, Mr. Alfred East. Good friends all, who do what is expected of them. But space forbids any analysis. Nor can I attempt a review of the portraits. There are always far too many of these, and this year more than the usual abundance. Herkomer and J. J. Shannon maintain their remarkable vigour, the former especially in "Sir Hudson Kearley," the latter in the "Duchess of Buccleuch"; the Hon. John Collier, this year stepping aside from the dramatic, shows an exquisite portrait of "Mrs. Cyprian Bridge"; Hugh Riviere claims a front place with his portrait of "Frank Benson, Esq."; while other portraits worthy of special study are Frank Craig's, Harold Speed's, Tom Roberts's,

Hal Hurst's, Maurice Greiffenhagen's, Sir William Richmond's, and William J. Leech's. Architects, too, will find a personal interest in the portrait of Mr. T. E. Collcutt, by Cope. The President's picture of His Majesty the King does not appeal to me.

Of the other pictures I would mention, in conclusion, the following:—"The Sonata," by Rupert C. W. Bunny; "The Voice of Spring," by Sir Lawrence Alma-Tadema; "The Cold North," by the late Mr. Swan; "The Children's Hour," by A. Chevallier Tayler (which, with "His Darkest Hour," by C. M. Q. Orchardson, will probably count as "the pictures of the year"); "Apollo and Daphne," by Harold Speed; "The Spirit of the Stream," by Richard Jack; "The Herring Season, Great Yarmouth," by Edgar Bundy; "A Jungle Story," by Arthur Wardle; "The Violinist," by William Strang; "The Patch," by Bernard Partridge; "Flying a Kite," by Laura Knight; one or two splendid snowscapes by Harry W. Adams; a picture by Mrs. Halford which has no point for me, but is beautiful in colouring and composition; and a vigorous water-colour by Mr. Haité.

The architectural room contains very little of interest this year, Mr. Reginald Blomfield, Mr. John Belcher, and Mr. Thomas Mawson being of most account. Mr. Blomfield shows a giant water-tower at Lincoln, to be erected not far from the Cathedral. The design is extremely bold. Mr. Belcher claims attention by his design for Holy Trinity Church, Kingsway (the tower of which, in three stages, will be a notable feature of London's new thoroughfare), and by the fine geometrical design of the Ashton Memorial at Lancaster (deposited by the architect as his diploma work, on election as Academician). Messrs. Lanchester and Rickards show their design for the entrance to the Third Church of Christ Scientist in Curzon Street, Mayfair (illustrated in THE ARCHITECTURAL REVIEW for March), Mr. Lutyens a somewhat dull elevation of a house at Rolvenden, Kent, Mr. Ralph Knott a fresh perspective of the London County Hall (which does not show it to any greater advantage), Mr. Charles J. Blomfield a design for some elaborate new gates to the water-garden at Aldenham House, Elstree, Mr. Temple Moore a drawing of St. Wilfrid's Church, Harrogate, Sir Aston Webb a fine water-colour of the new entrance to the Mall from Charing Cross.

Among the sculpture are several works of great merit, such as "The Struggle," by L. Fritz Roselieb, and Sir George Frampton's "Madonna of the Peach Tree" (Maurice Hewlett); and after seeing these one may walk out of the exhibition.

X.

TOWN-PLANNING AND HOUSING.

*Supplement to ·
The Architectural Review*

TOWN PLANNING IN EDINBURGH



EDINBURGH is one of the few cities in the world which have been definitely planned on a large scale, and although the scheme of erecting the new and enlarged city, which now forms the main centre of the business and social activities of "Modern Athens," was not carried out until the early years of George the Third's reign, it had been projected in the latter end of the reign of Charles II. The idea was first suggested when James VII was resident at Holyrood as Duke of Albany. The Duke encouraged the citizens by giving them a grant to promote the enlargement of the city "by purchasing ground without the town, or to build bridges or arches for the accomplishment of the same." The proprietors of such land were "obliged to part with the same on reasonable terms."

James VII was, however, soon lost to Edinburgh, for in six years the throne ceased to be occupied by a Stuart, and then followed the Union, which stopped all progress for the time in Edinburgh.

The eighteenth Lord Erskine and eleventh Earl of Mar prepared plans and designs while in exile on the Continent, and these plans were declared to be remarkable for their foresight. In a paper written by him in 1728, and mentioned in Vol. VIII

of the "Old Statistical Account of Scotland," published in 1793, he suggests the construction of the North Bridge and the laying-out of "fine streets" on the land to the south of the Nor Loch, and he appears to have been the originator of the idea to form Princes Street with gardens on one side leading down to the loch. The loch has since been drained, and the site has partially been included in Princes Street Gardens and partially used by the railway line approaches to Waverley Station, but up to the middle of the eighteenth century it bounded the city on its north side. Lord Erskine speaks of making "fine avenues to the town and outlets for airing and walking by the bridges." The construction of the North Bridge over the site of the loch was a preliminary to the planning of the new town, and was begun in 1765.

The plan of the proposed city was prepared by the architect James Craig, nephew of the poet Thomson, and it was he who engraved thereon the following appropriate lines from his uncle's poem :—

August around what public works I see !
Lo, stately streets ! Lo, squares that court the breeze !
See long canals and deepened rivers joined
Each part with each ; and with the circling main,
The whole entwined Isle.

The simple treatment suggested by Craig's plan with its broad and airy streets, its ample provision

TOWN PLANNING IN EDINBURGH

for open spaces, its sedate parallelograms, and its general symmetry, seems to have precisely interpreted the wishes of the City Fathers of his day. The names given to the streets and squares were chiefly taken from the Royal Family. Craig survived to see his plans only partially carried out, as he died in 1795 in his fifty-fifth year.

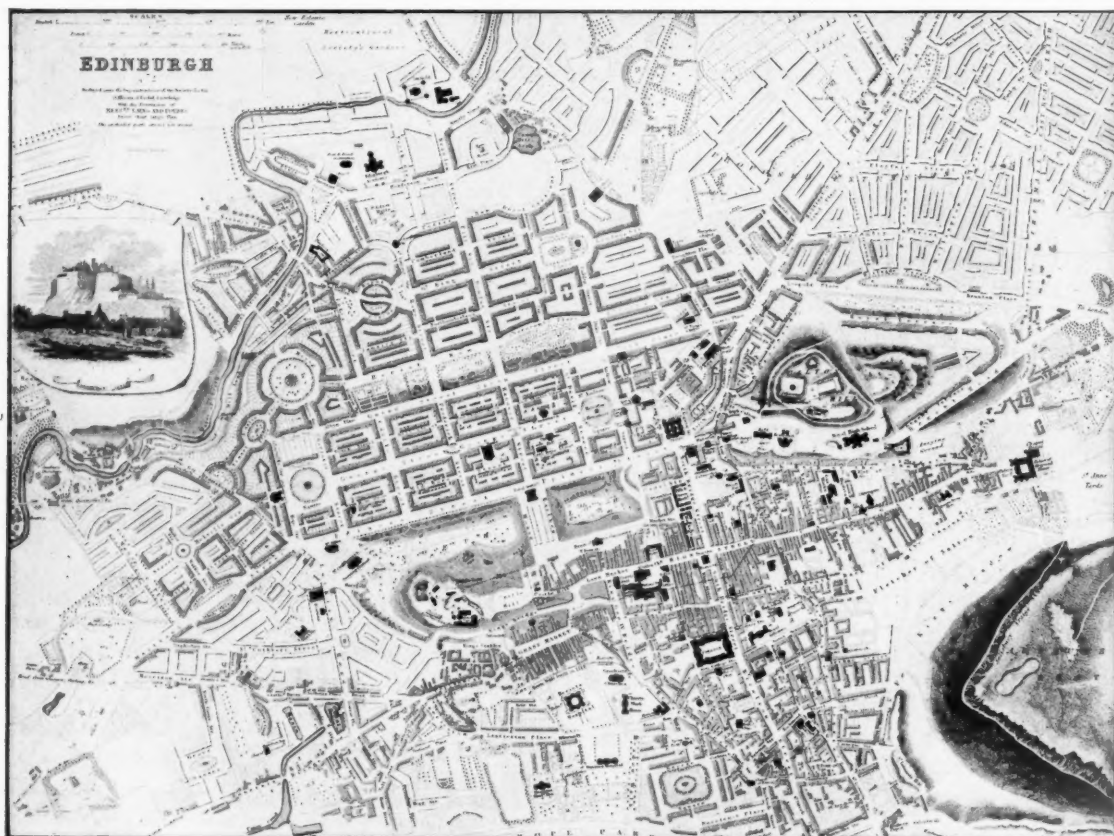
Before 1765 the inhabitants of Edinburgh were crowded together in many-storied tenements fronting narrow and crooked streets and closes, or "wynds," in the old town, branching off the main artery formed by the High Street and Canongate.

So difficult was it to induce people to build in a spot so sequestered, and seemingly so far apart from the ancient city, that a premium of £20 was publicly offered by the magistrates to him who should build the first house. Great delays, however, ensued. This was no doubt largely due to the insecurity of the country in those days, and to the absence of adequate means of lighting. The magistrates complimented Craig on his plan for the new town, which was selected from several submitted. He received a gold medal and the freedom of the city in a silver box, and by the end

of July 1767 notice was given that "the plan was to lie open at the Council Chamber for a month from the 3rd of August for the inspection of such as are inclined to become feuars, where also were to be seen the terms on which feus will be granted."

At last a Mr. John Young gained the premium by erecting a mansion in Rose Court, George Street—the first edifice in New Edinburgh—and the foundation of it was laid by James Craig, architect, on October 26th, 1767. By 1790 the town had extended westward to Castle Street, and by 1800 the necessity for a second plan farther to the north was felt, and soon acted upon. The Corporation of Edinburgh have in their possession an amended plan of the City dated 1774. This also is said to have been produced by Craig. Its leading feature was a large circus 500 ft. in diameter formed at the junction of George Street and Frederick Street. It does not seem, however, to have commended itself to the authorities, and was not carried out.

Originally the houses of Craig's new city were all of one plain and intensely monotonous plan



This plan should be compared with the one reproduced on the opposite page; and, in particular, it should be noted how the excellent scheme for the laying-out of the streets to the north of Calton Hill (top right-hand corner) has never been followed; we see instead the huddled streets of the 1909 plan. No doubt the advent of the railway was responsible for the departure from the original plan.

THE PLAN OF EDINBURGH IN 1842

The Architectural Review



THE PLAN OF EDINBURGH IN 1909
(Reproduced by permission of H.M. Stationery Office)

and elevation, three stories in height, with a sunk area in front enclosed by iron railings; but during a number of years prior to 1840 the dull uniformity of the streets over the western half of the town had disappeared. Now scarcely an original house remains unchanged in Princes Street or George Street, all the private residences having been converted into public offices, hotels, or shops.

But although Edinburgh had the guidance of Craig's plan, there were people who actually proposed in 1774 to erect buildings on the south side of Princes Street. This led to an interdict by the Court of Session, and the matter was finally referred to the House of Lords, with the result that the amenity of Princes Street was maintained.

In 1791, Robert Adam, who had previously designed the Register House, produced his fine design for the residences which now form Charlotte Square. St. Andrew Square at the other end of George Street was rapidly taken up and was completed as early as 1778.

In 1877 great improvements were begun in Princes Street, including the laying-out of the belt of garden and the erection of ornamental fencing, and the widening of the carriage-way to 68 ft. as compared with 57 ft. before.

Apart, however, from the preservation of the amenities of Princes Street and the carrying-out of Craig's plan, including an extension for about

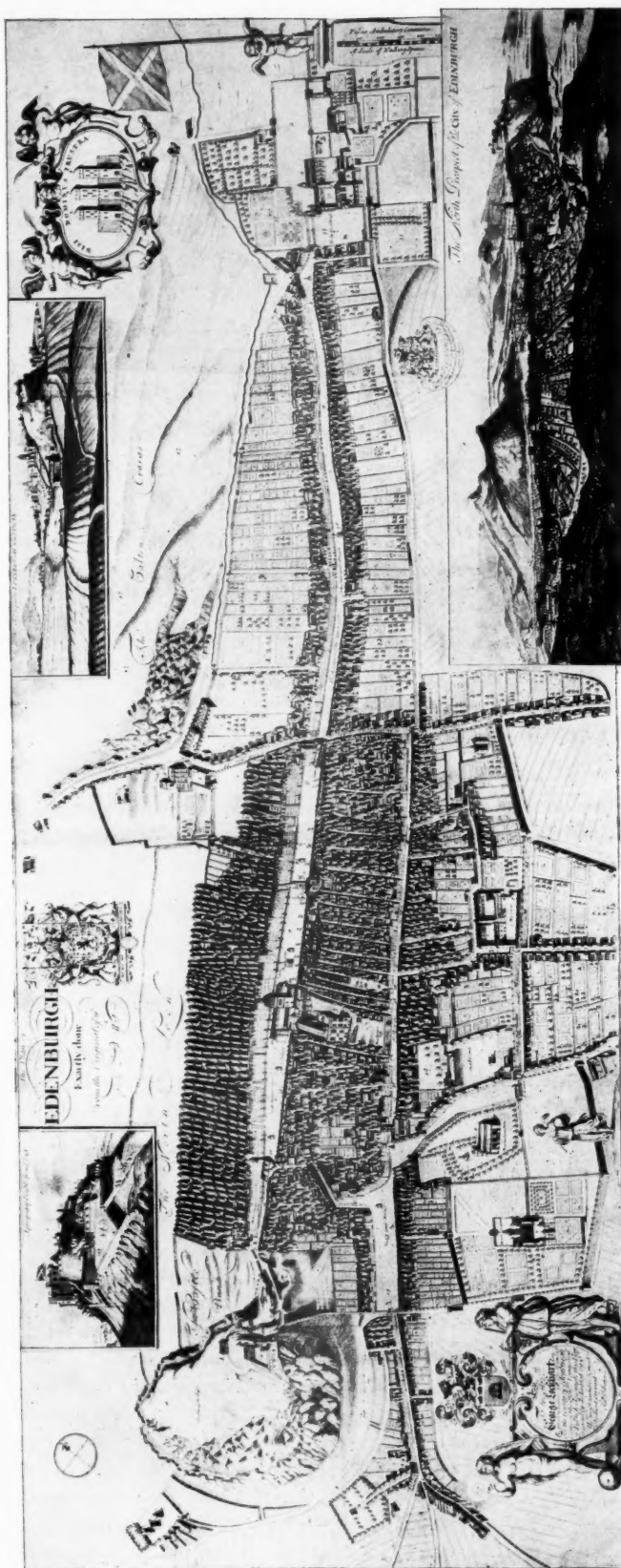
half a mile to the west, as far as Haymarket, Edinburgh has fallen away almost entirely from the guidance she received and from the traditions which were handed down to her by the City Corporation of the latter part of the eighteenth century.

It will be observed from the plan of 1842, here reproduced, that extensive town plans were prepared for the near suburbs of the town, probably by Playfair, one of the architects of the beginning of the nineteenth century. They have only partially been carried out, and apparently have suffered much from the construction of the railways. For instance, the planning on the eastern boundary towards Pilrig has had to be abandoned owing to the railway station sidings. Since the coming of the railways the city has been allowed to grow up in a haphazard fashion—and the planning has received no more consideration than that of any of the other great cities of the country. Beyond conforming to the sanitary requirements of the by-laws, no serious attempt in the public interest has been made to regulate the growth of Edinburgh. The contrast between the part of Edinburgh laid out in accordance with Craig's plan and that part which has since been allowed to grow up "anyhow" is very great; and yet few cities have been made to realise in a greater degree the commercial value of town planning and civic beauty.

TOWN PLANNING IN EDINBURGH

To appreciate properly the plan of Edinburgh, one has to take into account the extensive variations in the levels of the ground, and the special nature of the site. George Street is constructed along the crown of a hill and is practically on a level with spacious terminal squares at each end. On the axis of this street at both ends is a monument set in the centre of the squares, and having as a background at one end the fine dome-crowned Church of St. George in Charlotte Square and at the other end the dignified façade of the Royal Bank of Scotland in St. Andrew Square. A short fall from the crown of George Street on the south brings us to the renowned Princes Street, which, for romantic beauty, is probably unsurpassed anywhere. Whatever criticisms might be made of the planning as a whole, one cannot conceive any treatment of Princes Street, so far as its levels and direction are concerned, that would have led to happier or more dignified results.

On the north the land falls rapidly towards the Firth of Forth, the main radiating streets being too steep for heavy horse traffic. It is noteworthy that the scheme has enabled all classes to mingle together in close proximity. Within a stone's-throw of the elegant mansions of Charlotte Square are the mean flats of Rose Street, occupied by the poor,



This plan of Edinburgh in the sixteenth century shows the closely-packed dwellings masked by the fair frontages of the High Street and Canongate, and indicates what can be done in the absence of care or regulations as to open spaces in the rear of buildings. The way in which these dwellings swarm along the back of the main thoroughfare is also interesting as illustrating the effect of a practical absence of cheap means of transit, and the consequent tendency to concentrate upon the centre of commercial activity. The square beneath the castle (on the left) is the Grassmarket, which still remains the centre for agricultural marketing of every kind. The High Street extends from the Castle to the intersecting road in the centre, now in line with the North Bridge which connects the New town with the Old over the top of the Waverley Station. St. Giles's Cathedral is near the centre of the widest part of the High Street, and at the rear of the Cathedral is seen the Parliament House (now the Law Courts). The narrower part of the main thoroughfare to the right of the plan is the Canongate. The large building to the south of the Grassmarket is Heriot's Hospital, which is said to have been designed by Inigo Jones. Holyrood Palace is seen on the right of the plan.

"THE PLAN OF EDENBURGH EXACTLY DONE FROM THE ORIGINAL OF YE FAMOUS DE WIT"

and yet there is no unpleasant contact between the classes. Business premises and professional offices are freely mixed with good-class residences, except in the more refined places, such as Moray Place, Drumsheugh Gardens, and some of the West End squares and streets. But, on the whole, Edinburgh recognises class distinction to a much less extent than is the case in the average English city. Her citizens are unfortunately content with less than the average share of fresh air that is demanded in an English town, possibly because what they have is so bracing and strong, and the planning of the city and the undulations of the site permit of plenty of circulation into the innermost recesses of her courts and wynds. But more air, and particularly more sunlight, would make Edinburgh a more desirable place to live in, and a greater spaciousness would permit of remedying that absence of trees and other vegetation in the meaner streets and suburbs which will always be a reproach to Edinburgh in comparison with the suburbs of cities like London.

Of the architecture of Edinburgh much has been and much more might be written. The purpose of this brief article is, however, merely to invite attention to the main features of an

important object-lesson in town-planning. To those who would belittle the important position which the architect should take in the consideration of town-planning problems it may be sufficient answer that the only examples of planning in Britain regarding which we can feel proper pride or satisfaction are those which have been controlled under architectural initiative and advice. No one will dispute the importance of the engineer's and surveyor's functions with regard to problems of building development; but, to say the least of it, it is as important that they should co-operate with the architect as it is that the architect should co-operate with them. Edinburgh has not

been deficient in the qualities or eminence of her engineers, but her beauty and dignity and her exemplary planning are the work of her Adams, Playfairs, Hamiltons, Reids, Bryces, and others eminent in architecture.

Among the principal architectural features of Edinburgh is the Royal High School, with its classic background and stately terrace adjoining. It is built of fine Craigleith stone, and is of the purest Grecian Doric, having a hexastyle central feature of considerable projection, with wings connected by a line of columns. Playfair's Royal Institution and National Gallery, crowning the connecting mound



CHARLOTTE SQUARE, EDINBURGH

Photo: F. C. Mears



AINSLIE PLACE FROM GLENFINLAS STREET

Photo: F. C. Mears

TOWN PLANNING IN EDINBURGH

between the old and new towns, form a link of classic beauty which helps to justify Edinburgh's title of "Modern Athens." Of the Bank of Scotland, in its outstanding position overlooking Princes Street, perhaps the best compliment is to say that it is worthy of its site. The Bank was first erected in 1806 from a design by Robert Crichton, and was altered and enlarged in 1870, the architect being David Bryce, R.S.A.

Of the mediæval buildings perhaps the most picturesque and typical is that of the Old Tolbooth, erected in 1591. It shows, as Wilson says, "all the quaint picturesqueness or that transitional period when Gothic forms and Classic details were mingling together."

It is perhaps worthy of mention that the control of building in Edinburgh is to some extent in the hands of a "Dean of Guild Court," and that in the constitution of the Court it is provided that three members shall be co-opted from the professions associated with building. In addition to her Burgh Engineer, Edinburgh has her City Architect, Mr. A. J. Williamson, to whom the writer of this article is indebted for most of the information conveyed (though not for any opinions expressed), and to whose breadth of mind and originality of conception one looks for some stimulus in securing the restoration of Edinburgh from those sloughs of haphazard development into which she has fallen in latter days. That Edinburgh still fails to rise to her proper responsibility in the matter of a clear and understood architectural policy has been apparent from such an isolated instance as the absurd way in which her Council has handled the question of selecting a site for the Usher Hall, and from the fact that with an excellent example of city planning engraved on her annals she should not be in the forefront instead of probably being behind the times in the planning and development of her suburbs.

So much is said about town-planning schemes on the Continent that the existence of some fine plans in this country has been overlooked. Edinburgh is a particular example of this neglect. There are other cities in the kingdom laid out on good lines, and it is intended to give some account of them in these pages.

T. A.



MORAY PLACE, LOOKING SOUTH-EAST

Photo: F. C. Mears

ROBERT LOUIS STEVENSON'S OPINION OF NEW EDINBURGH.

THE following notes by Robert Louis Stevenson, which are extracts from his book on Edinburgh, afford an interesting commentary on the scheme from the romantic point of view of the writer.

"It cannot be denied that the original design was faulty and short-sighted, and did not fully profit by the capabilities of the situation. The architect was essentially a town bird, and he laid out the modern city with a view to street scenery alone. The country did not enter into his plan; he had never lifted his eyes to the hills. If he had so chosen, every street on the northern side might have been a noble terrace and commanded an extensive and beautiful view. But the space has been too closely built; many of the houses front the wrong way, like the man with the muck-rake, on what is not worth observation, and standing discourteously back-foremost in the ranks; and, in a word, it is too often only from attic windows, or here and there at a crossing, that you can get a look beyond the city upon its diversified surroundings. But perhaps it is all the more surprising to come suddenly upon a corner and see a perspective of a mile or more of falling street, and beyond that woods and villas, and a blue arm of the sea, and the hills upon the farther side . . .

"There, when the great exodus was made across the valley and the new town began to spread abroad its draughty parallelograms and rear its frontage on the opposing hill, there was such a flitting, such a change of domicile and dweller, as was never excelled in the history of cities."

THE HOUSING AND TOWN PLANNING ACT OF 1909



THE following questions and replies in the House of Commons last month indicate generally the present position with regard to the official operation of the Housing, Town Planning etc. Act of 1909. It will be seen that until the official "regulations" are published applications for the adoption of a town-planning scheme cannot be considered by the Local Government Board. This, however, does not appear to prevent a local authority from making the numerous investigations prior to their decision to apply for sanction to adopt a scheme. Such preliminary investigations must necessarily involve a broad analysis of the existing conditions under which the locality has developed in the past, and the general lines intended to be followed in the future.

Mr. Boyton: To ask the President of the Local Government Board whether he will state when the general provisions relating to town-planning schemes, etc., referred to in Sections 55 and 64 of the Housing, Town Planning etc. Act of 1909, will be laid before Parliament; and whether he will state the number of local authorities (naming them) which have informed the Board of their desire to prepare town-planning schemes.

Mr. John Burns: The question of prescribing general provisions under Section 55 of the Housing, Town Planning etc. Act, 1909, is receiving my consideration, but I do not contemplate the immediate prescription of such provisions. When issued, they will be laid before Parliament as required by Section 64 of the Act. Six local authorities have been in communication with the Board with a view to the preparation of town-planning schemes. I do not think it is desirable at this stage to make the names of these local authorities public.

Mr. Boyton: To ask the President of the Local Government Board when the Board will publish the regulations for regulating the procedure to be adopted with respect to applications to the Board for authority to prepare or adopt a town-planning scheme as provided by Section 56 of the Housing, Town Planning etc. Act, 1909; whether, having regard to the fact that such regulations have not been issued, an application for such authority as aforesaid, made before the publication of such regulations, will be deemed by the Board to be in accordance with the provisions of the Act, and will operate as such; and whether, pending the

publication of such regulations, a local authority, to whom plans have been submitted by an owner of land which is about to be developed for building purposes, may decline to approve or may delay their decision as to their approval of such plans, in a case where the plans are in accordance with the existing by-laws in force in that district.

Mr. John Burns: The regulations under Section 56 of the Housing, Town Planning etc. Act, 1909, are in an advanced state of preparation, and I hope to issue them at an early date. The regulations will include provisions which must be complied with before an application is made to the Board for authority to prepare or adopt a town-planning scheme, and applications made to the Board before the issue of the regulations could not be entertained. The answer to the third part of the question is in the negative, but if the local authority contemplate the making of a town-planning scheme in regard to land for the development of which plans as to new streets and buildings are submitted to them for approval, they would probably think it desirable to draw attention to the provisions of Section 58 (2) of the Act, which enacts that "a person shall not be entitled to obtain compensation under this section on account of any building erected on, or contract made or other thing done with respect to, land included in a scheme, after the time at which the application for authority to prepare the scheme was made, or after such other time as the Local Government Board may fix for the purpose."

Mr. Boyton: To ask the President of the Local Government Board whether the Board has, with the concurrence of the Lord Chancellor, made rules fixing the scale of costs to be applicable to arbitrations under the First Schedule (Clause 9) to the Housing, Town Planning etc. Act, 1909; if such scale has not been made, when, if at all, will it be published; and whether under Clause 10 of the First Schedule the remuneration of the arbitrator will be fixed by the Board in each particular case, or will be fixed by a scale applicable to all appointments of arbitrators, under that Schedule, made by the Board.

Mr. John Burns: Rules fixing the scale of costs to be applicable to arbitrations under the First Schedule (Clause 9) to the Housing, Town Planning etc. Act, 1909, have not been made. If such a scale is found by experience to be desirable, it will be published as soon as it is made. The remuneration of the arbitrator, under Clause 10 of the First Schedule, will be fixed by the Board in each particular case.

SOME GERMAN LESSONS IN TOWN PLANNING

BY T. C. HORSFALL.



UNDER the operation of the Housing and Town Planning Act, Town Councils will possess most of the powers in relation to the laying-out of land that are now enjoyed by the private owner who develops his property.

It should therefore be possible to ensure that the new districts in towns shall have wholesome dwellings with pleasant surroundings, so that as far as possible the inhabitants may lead healthy and happy lives.

But the development of towns on right lines and with proper amenities will inevitably tend to depreciate the bad property which unhappily exists in most populated centres; and this depreciation will obviously increase in proportion to the amount of proper development and good housing achieved. It is to be feared, therefore, that the owners of bad property, who have always been represented on Town Councils, will find it to their interest to obtain as much representation on the councils as possible, so that they can hinder the carrying out of effective schemes for town-planning. The fact that the powers conferred are adoptive and not obligatory also makes it probable that many Town Councils will keep to the old policy of leaving beneficent powers almost unused. It is probable, too, that there will be sins of commission as well as sins of omission, for we know that the power to make town-plans has been used, both in Germany and Switzerland, in a way that has made it impossible for small houses (for single families) to compete with high tenement houses; and in such a way, too, that the price of urban land and rents have been raised to a far higher level than in this country. If the powers now conferred here are so used as to substitute those evils for the others from which we are already suffering, there will be little reason for remembering the passing of the Housing and Town Planning Act with gladness.

I believe, therefore, that to ensure the right use of the new powers, and the avoidance of the mistakes which have been and are still being made abroad, it is desirable that everyone who can influence municipal action shall learn what are the objects to be achieved by town-planning and what are the methods by which those objects are to be attained.

Fortunately for us the whole subject has been very carefully studied during the last thirty years by many German social reformers and by many members of German municipal authorities, and

the results of much of this investigation have been conveniently summed up in courses of lectures¹ on town-building given at the Royal Technical University in Berlin.

BREMEN

Another lecture, on account of its great value for English students of town-planning, needs special mention. Bremen, a town of 228,000 inhabitants, is the only large German town which has houses resembling in size those of English towns. In the year 1880 its houses contained on an average 7.1 persons each, while the average for Berlin was 4.9, that for London 7.9, and that for England (without London) 5.3. But Bremen, like London, has been invaded by the tenement-house, and the average number of inhabitants for one house reached 7.6 in 1890. Bremen has hitherto not had detailed town-plans; but, partly in the hope of preventing the further replacement of cottages by tenement-houses, it is now thinking of preparing them. The address² to which I have referred is by Professor Dr. Eberstadt on "Questions of Town-Extension in Bremen and their general Significance." Dr. Eberstadt has studied the housing question very carefully both in England and Germany; he is convinced of the great superiority of cottages to tenement-houses, and the advice and warning respecting the use of town-plans which he has given to the people of Bremen are as relevant to our needs as to theirs.

THE MOST IMPORTANT OBJECTS OF TOWN-BUILDING

Professor Brix says that to the domain of town-building, for which town-plans are needed, belong those parts of technical and artistic activity which seek to provide human beings with a site for their dwellings in harmony with the degree of civilisation attained by them, and to give them all that is needed as the foundation of healthy domestic life.

It is improbable that drunkenness, licentiousness, the underfeeding traceable to betting and gambling, shall cease to be very common in our English towns till care is taken that within easy reach of even the poorest people there is enough of the beauty of grass and flowers and trees, and of the beauty of architectural effect, to give town children the power of enjoying the charm of Nature and Art. How town-plans can enable this to be done, German works on the

¹ Städtebauliche Vorträge aus dem Seminar für Städtebau an der Königlichen Technischen Hochschule zu Berlin. Berlin: Verlag von Wilhelm Ernst & Sohn.

² Published in *Technisches Gemeindeblatt* of July 5th, 1909.

subject give us much valuable information. But it must be borne in mind that the town-plan is only an instrument for attaining objects which its creators wish to attain. Some years ago the late Mr. Beck, for many years the Oberbürgermeister of Mannheim, said that it is one of the duties of a community to give some compensation to the working classes for the smallness of their houses by providing every part of a town with planted walks, shrubberies, and playgrounds; and last year the Bürgermeister of Gelsenkirchen, Herr von Wedelstaedt, said that, though no special laws prescribe it, there has been created for towns the sacred duty of protecting the health of the nation within their walls, and of ensuring that work-people and all citizens shall really find a home there in which life is worth living. Only if that spirit inspires our makers of town-plans shall we obtain real beauty in our towns. Professor Brix's remarks respecting the effect of the right formation of streets, the use of the curve when it is appropriate, and the provision and right shaping of an adequate number of shrubberies and other open spaces, should be carefully considered by all who can directly or indirectly influence the preparation of town-plans.

Respecting the protection of health Professor Brix speaks of the need of ensuring that enough light and sunshine shall reach all the inhabitants of towns and their dwellings, that tree-shaded roads and open spaces shall offer protection in hot weather, that wide spaces of grass shall exist to purify the air, that manufactories shall be confined to districts on the leeward side of towns, that sites shall be reserved for convalescent homes and forest schools, that there shall be an abundant supply of playgrounds and playing-fields, and that tall buildings shall not be used as dwellings.

PLAYGROUNDS AND OPEN SPACES

Of all the reforms which can be effected by help of town-plans there is certainly no other more important than the supply of playgrounds and planted open spaces in the districts chiefly inhabited by work-people. Let me quote a few words from Americans who, after watching the evil wrought in their towns by conditions like those existing in many of ours, have fortunately been able to appreciate the good results of playgrounds in some of their towns. Mr. Joseph Lee says: "The boy without a playground is father to the man without a job." Dr. Woods Hutchinson says: "Cut down the school hours one-half and double the playground hours, and you will have done more for the physical, mental, and moral health of young America than you can do by any other possible step. Better a playground without

a school-house than a school-house without a playground."

Respecting building and the provision for traffic, Professor Brix urges that no extension of a town should take place without the guidance of a plan providing for the probable needs of the next thirty years, which shall indicate the land needed for roads, streets, and public open spaces, and the land which may be built on, and which shows the whole area divided into districts to be used for residential, business, and manufacturing purposes respectively. He recommends that, as a rule, existing roads shall be retained.

Respecting economic considerations he says that, while all the other considerations to which I have referred must be attended to, all necessary things must be provided as cheaply as possible, and that adequate means of transit from dwellings to the place of work and the place of recreation must exist, so that the cost of the dwelling shall bear a right relation to the income of the occupant.

Unfortunately, Germany, Switzerland, and, I believe, all the other Continental countries which use town-plans, though they have gained by them a good deal of beauty, much convenience for traffic, and other very great advantages, have paid a terribly high price for what they have obtained.

PRICES OF LAND IN GERMANY

It is of immense importance that our town-plans shall make impossible a substitution of tenement-houses for one-family houses and such rises in the price of urban and suburban land, in the cost of building dwellings, and in the rents of dwellings, as have taken place in most large and very many not large German and other Continental towns, as the result of the adoption of wrong principles in the preparation of town-plans.

The difference between the price of urban and suburban land here and in Germany is remarkably great. Mr. Pohlman, who has lived both in Germany and England, says that, although London is a much larger city than Berlin, the cost of land at distances of from three to ten miles from the centre of Berlin is from three to ten times as much as that of land at corresponding distances from the centre of London, and Mr. Boehmert states that land costs as a rule four or five times as much in German towns as in English towns of the same population.

The rents and the selling-prices of a given area, or cubic space, of dwelling are also much higher in large and small towns in Germany than in English towns of similar size, and rents in many German towns rise as the income of the population increases in a way unknown in this country.

SOME GERMAN LESSONS IN TOWN PLANNING

HIGH RENTS AND OVERCROWDING

The high rents lead to terrible overcrowding. According to Professor Fuchs of Tübingen, while of six million dwellings in the United Kingdom three millions have five and more rooms, four-fifths of the dwellings in the large towns in Prussia have not more than three rooms. There is, as we know, much overcrowding in London; but while in our capital about 300,000 live in dwellings each of one room only, in Berlin 800,000 live in dwellings of that size. It is not only the poorer part of the working class which in Germany suffers from insufficiency of space in its dwellings. In many towns all classes up to the well-to-do middle class are compelled by the high level of rents to restrict the number of the rooms they occupy to a much greater extent than are the corresponding classes here.

If similar evils are not to be created by town-planning here, the causes of the evils which have been created in Germany must be known and avoided. I venture therefore to call attention to some of the causes of the dearness of dwellings which are operant in Germany. Houses are sure to be made dearer than they would otherwise be (1) if the land on which they stand is of high price; 2) if an unnecessarily large quantity of material, or an unnecessarily costly quality of material or of workmanship, has to be used in their construction; (3) if for any reason they are so large that but few persons can provide the capital needed for their construction; (4) if, either on account of houses being of great size, or because the area on which new houses can be built is restricted by municipal or other regulations, only a comparatively small number can be built at the same time. All these causes of dearness exist in German towns and suburbs.

A WRONG PRINCIPLE

The excessive price of land in German towns is the direct result of the adoption of a wrong principle in the preparation of the town-plan. For reasons too numerous to mention here, the German municipalities, instead of providing that only streets through which there will be much traffic, and those in which the buildings will be either the dwellings of well-to-do persons or public buildings, must be wide, have prepared plans which make great width necessary for nearly all residential streets. 74 ft., 85 ft., and 112 ft. are common widths in German towns for streets through which little traffic passes, while in English towns many streets through which much traffic passes are not more than 36 ft. or 39 ft. wide. It is obvious that if a street, the cost of the land and construction of which has to be defrayed by the

persons who build on each side of it, be wide and sewerred and paved, the houses built along it must be tall and deep, as no occupant of one small dwelling could afford to pay a rent which included adequate interest on the cost of his house and of half the width of the street. Tall, deep houses, with back and side blocks, have therefore had to be built on the wide German streets; and these capacious houses give such large returns in rent that wherever the by-laws allow such houses to be erected (if the town is one of increasing population) land becomes very dear as soon as it becomes known that tenement-houses may be built.

While it is admitted by everyone that the building of tall houses raises the price of land, it is often maintained that this raising of the price of land does not increase the rents of dwellings, because the cost of the site of a dwelling forms but a small proportion of the total cost, and in a many-storied house the cost of the site is distributed over so many dwellings that the extra cost of the land, due to increased use, is more than neutralised. This reasoning is fallacious, for the addition of stories beyond the number hitherto customary in any given locality raises the cost of all land round the sites of the new tall houses, and thus adds to the cost of new roads, parks, playgrounds, public gardens, and the sites of schools and other public buildings, and therefore increases the amount of the rates, and consequently of the real rent payable by the occupants of all dwellings in the district.

One cause, No. 3 of my list, of the great difference between English and German rents and prices of land, which has received far less attention from German students of housing than it deserves, is the very great difference between the cost of building a complete house in this country and the cost of building a complete house in Germany.

The average price of the English cottage may be taken as £200, and that of the German house for twelve families at not less than £2,400. Obviously, even if the population of England contained only the same proportion of persons with a given amount of capital as did that of Germany, there would be a much larger number of persons in it able at any given moment to spend £200 on the building of a house than there would be in the German population of persons able to spend £2,400 for the same purpose. Hence in this country of small houses there is far less danger than exists in Germany of a short supply of dwellings, and the price of land is not likely to be raised here, as it is being raised in German towns, by a great rise in the rents of dwellings.

(To be concluded.)